

FROM THE LIBRARY OF  
REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO

THE LIBRARY OF  
PRINCETON THEOLOGICAL SEMINARY

Division

SCB


Section

2678









Digitized by the Internet Archive  
in 2012 with funding from  
Princeton Theological Seminary Library

<http://archive.org/details/carmion00bost>



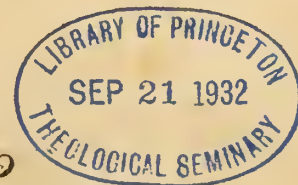
✓  
TEMPLI CARMINA.



✓  
SONGS OF THE TEMPLE,

OR

BRIDGEWATER COLLECTION of SACRED MUSIC.



“ Καὶ ὑμνησαντες ἐξηλθον εἰς τὸ ὄρος τῶν ἐλαιῶν.” Mark xiv. 26.

Sixth Edition, improved and enlarged.



BOSTON :

PUBLISHED BY WEST, RICHARDSON & LORD, No. 75, CORNHILL.

Printed by J. H. A. Frost, Congress-street.

October, 1818.

**DISTRICT OF MASSACHUSETTS,**

**DISTRICT CLERK'S OFFICE.**

BE IT REMEMBERED, that on the twenty sixth day of October, A. D. 1816, and in the forty-first year of the Independence of the United States of America, WEST & RICHARDSON, of the said District, have deposited in this office the title of a Book, the right whereof they claim as Proprietors, in the words following, to wit :

" *Templi Carmina.* Songs of the Temple, or Bridgewater Collection of Sacred Music. *Και ὅμοιαι, ἐξήλθεν εἰς τὸ ὄρος τῶν ἱλαίων.* Mark xiv. 26.

" Fourth edition, improved and enlarged."

In conformity to the Act of the Congress of the United States, entitled, " An Act for the encouragement of Learning, by securing the copies of Maps, Charts and Books, to the Authors and Proprietors of such copies, during the times therein mentioned : " and also to an Act entitled, " An Act supplementary to an Act, entitled, An Act for the encouragement of Learning, by securing the copies of Maps, Charts and Books, to the Authors and Proprietors of such copies, during the times therein mentioned ; and extending the benefits thereof to the Arts of Designing, Engraving and Etching Historical and other prints."

JOHN W. DAVIS,

Clerk of the District of Massachusetts.

## ADVERTISEMENT,

Prefixed to the Fourth Edition, published November, 1816.

THE public opinion in favour of former editions of this work has been so amply expressed by the sale they have met with, that the proprietors now have it in their power to offer to the public the present enlarged and improved edition. They flatter themselves, that it contains a larger collection of approved church or congregational music, than can be found in any other book now extant. Besides a very competent proportion of short tunes in all the variety of measures for usual Sunday service, there is added a selection of Anthems and longer hymn tunes for particular occasions. This will render it more suitable and convenient for the practice and improvement of country schools and church choirs. A considerable proportion of the music has never before been published in this country, and will therefore have all the effect of original compositions. The proprietors and compilers have omitted no pains or exertions in their power to render the work as perfect in all respects as possible. There may be found some errors of the press, which, however, the eye of a master will readily discover, and which can easily be corrected with the pen. Perfect typography in a work like this is not to be expected, and is indeed impossible. It is hoped, however, and believed, that errors of this kind are few and not very material.

In this edition, utility has been a leading object, and therefore the character of the music, it is believed, will be found suited to every sober, sacred, and religious purpose, and adapted to the use of public worship among all societies and denominations of christians. In this hope, and with sentiments of gratitude for past encouragement, the proprietors now present this work to the public, soliciting the continuance of their patronage, and sincerely hoping that their exertions and labours may have some influence in aiding the public worship of God, and promoting morality and religion among their fellow men.

---

*To the Compilers and Publishers of the Bridgewater Collection of Sacred Music.*

Boston, October 31, 1816.

GENTLEMEN,

THE Trustees of the Handel and Haydn Society, having seen the work entitled "Songs of the Temple, or Bridgewater Collection of Sacred Music," could not refrain from expressing the satisfaction they derived from the examination of its pages. For beauty of style, justness of adaptation, and correctness of harmony, it is equalled by few, if any, and excelled by none, of which they have any knowledge.

Much praise is due to the compilers for their great research and superior taste; and to the publishers for its handsome execution. The Trustees hope that its circulation may be as extensive as its merits. I am, gentlemen, with much respect, your obedient servant,

By order of the Board of Trustees of the Handel and Haydn Society,

M. S. PARKER. Secretary.



# A DICTIONARY OF MUSICAL CHARACTERS.

*ADAGIO*, (or *Ado.*) slow.

*Affettuoso*, or *Con Affetto*, tenderly.

*Alla Breve*, an Italian term for church music of four minims in a bar, to be performed quick ; it is usual however at the present day, to insert a bar after every semibreve or two minims, and the movement is denoted by a bar drawn through the Adagio character.

*Allegretto*, a little brisk.

*Allegro*, (or *Allo.*) brisk.

*Allegro ma non troppo*, brisk, but not too fast.

*Alto*, or *Altus*, the Contra Tenor.

*Andante*, distinct, exact.

*Andantino*, very exact and slow.

*Amoroso*, see *Affettuoso*.

*Anthem*, a portion of Scripture set to music.

*Bis*, signifies a repeat.

*Canon*, a regular and exact fugue, in either the unison, fifth, or eighth. In these pieces one singer begins alone, and when he comes either to the end of his part, or to a repeat, if written on one staff, a second begins, then a third in like manner, and so of the rest.

*Cadences* are closes in music, similar, in effect to stops in reading.

*Canto*, or *Cantus*, the Treble.

*Capella*, a chapel or church, as *Alla Capella*, in church style.

*Chorus*, full, all the voices.

*Cantabile*, in a graceful and melodious style ; an extreme cadence made by the principal performer while the rest stop.

*Con*, as *Con Spirito*, with spirit.

*Crescendo*, (or *Cres.*) to swell the sound.

*Con Lamento*, in a melancholy style.

*E*, and, as *Moderato e Mastoso*, moderate and majestic.

*Da Capo*, (or *D. C.*) to repeat and conclude with the first strain.

*Decani and Cantoris*, the two sides of a choir.

*Diminuendo*, to diminish the sound.

*Dolce*, sweet and soft.

*Duo*, *Duetto*, for two voices or instruments.

*Del Segno*, (or *D. S.*) from the sign.

*Fagotto*, the Bassoon part.

*Fine*, the end of a piece or book.

*Forte*, (or *For.*) loud.

*Fortissimo*, (or *F. F.*) very loud.

*Fuga*, or *Fugue*, a piece in which one or more parts lead, and the rest follow in regular intervals.

*Grazioso*, gracefully, with taste.

*Grave*, the slowest time.

*Larghetto*, pretty slow.

*Largo*, *Lentamente* or *Lento*, very slow.

*Ligature*, a slur.

*Mastoso*, slow, firm, and bold.

*Moderato*, moderately.

*Motetto*, a kind of Latin Anthem.

*Mezzo*, moderately, rather, as,

*Mezzo Forte*, moderately loud,

*Mezzo Piano*, rather soft.

*Organo*, the Organ part.

*Piano*, (or *Pia.*) soft.

*Pianissimo*, (or *P. P.*) very soft.

*Piu*, prefixed to another word, increases its force.

*Poco*, the contrary of *Piu*.

*Presto*, quick.

*Prestissimo*, very quick.

*Primo*, the first part.

*Pomposo*, in a grand or pompous style.

*Recitative*, kind of musical recitation between speaking and singing.

*Ritornello*, see symphony.

*Secundo*, the second part.

*Semi Chorus*, half the voices.

*Siciliano*, a slow, graceful movement in Compound Time.

*Solo*, for a single voice or instrument.

*Soprano*, the Treble.

*Spirituoso*, or *Con Spirito*, with spirit.

*Staccato*, very distinct and pointed.

*Sotto Voce*, middling strength of voice.

*Symphony*, a passage for instruments.

*Tempo*, time ; as, *A Tempo*, or *Tempo Giusto*, in true time.

*Trio*, a piece in three parts.

*Tempo di Marcia*, martial time.

*Tutti*, when all join after a solo.

*Thorough Base*, the instrumental Base, with figures for the Organ.

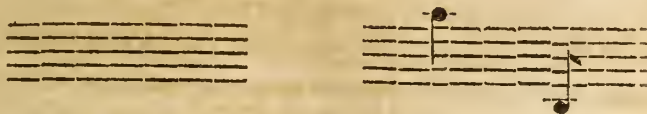
*Verse*, one voice to a part.

*Vivace*, with life and spirit.

*Volti Subito*, turn over quick.

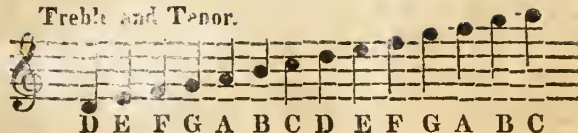
# RUDIMENTS OF MUSIC.

MUSIC is written on five lines, drawn over each other, and in the intermediate spaces, which, together, are called a *Staff*. If the notes ascend or descend beyond the staff, short lines are added called *Ledger Lines* : thus,

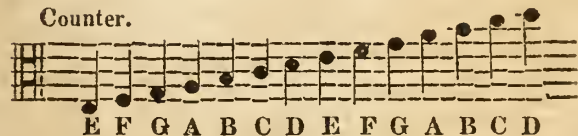


The lines and spaces of the staff are named from the first seven letters of the alphabet, every eighth being a repetition of the same series. The situation of these letters on the staff is known by a character at the beginning, called a *Clef*, which represents a letter, and is always placed on a line. The clefs used in this book are three, viz. the F (or Base) Clef, the G (or Treble) Clef, and the C (or Counter) Clef. The F Clef is placed on the fourth line, and therefore that line is called F ; the G Clef is placed on the second line, which is therefore called G ; and the C Clef is placed on the third line, which is therefore called C. The situations of the other letters on the staff are ascertained from these three. Thus,

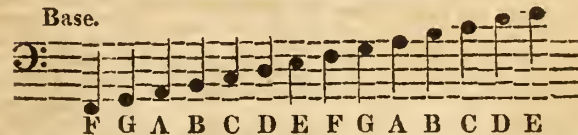
Treble and Tenor.



Counter.



Base.



There are but seven original sounds or tones (every eighth being the same in nature as the first,) five of which are whole tones, and two are semitones. The semitones are found between B and C, and between E and F.



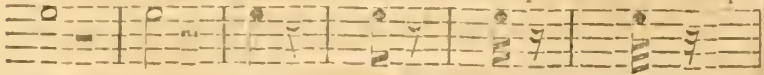
In singing, to the notes are applied the syllables, Mi, fa, sol, la, in the following order, viz. Above the Mi are fa, sol, la, fa, sol, la; and below the Mi are la, sol, fa, la, sol, fa; after which the Mi returns, either ascending or descending.

If no Flat or Sharp is at the beginning of a tune, Mi is in B; but

If B be Flat, If B and E If B, E and A If B, E, A & D	} Mi is in	E	} If F be Sharp If F and C If F, C and G If F, C, G & D	} Mi is in	F
		A			C
		D			G
		G			D

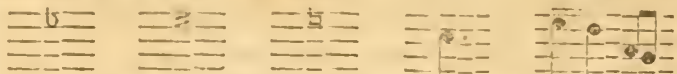
The notes are six in number; and to each note belongs a Rest, or note of silence, of the same name and duration. The names of the notes, and their forms and proportions, are as follows:

1 Semibreve, 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, 32 Demisemiqua.



Other musical characters are,

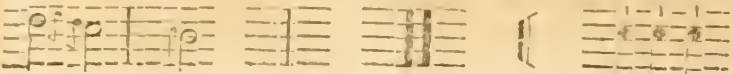
1. Flat. 2. Sharp. 3. Natural. 4. Dot. 5. Slur.



6. Hold. 7. Repeat. 8. Choice Notes. 9. Figure 3. 10. Trill.



11. Appoggiatura. 12. Bar. 13. Double Bar. 14. Brace. 15. Staccato Marks.

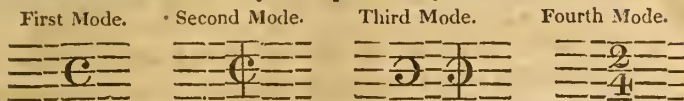


1. A *Flat*, set before a note, sinks it half a tone.
2. A *Sharp*, set before a note raises it half a tone.
3. A *Natural* restores a note made flat or sharp to its original sound.
4. A *Dot*, after a note, adds to it one half of its original length.
5. A *Slur* is drawn over or under those notes which are sung to one syllable.
6. The *Hold* shews that the sound of the note over which it is placed may be continued longer than its usual length.
7. The *Repeat* shews what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.
8. *Choice Notes* give the performer liberty to sing which he pleases.
9. The *Figure 3*, over or under three notes, directs that they be performed in the time of two of the same kind.
10. The *Trill* shews that the note over which it is placed should be shaken.
11. The *Appoggiaturas* are small notes, which divide the time of the principal note, unless it be followed by a point or rest and then they take the whole time of the principal note, and that takes the time of the point or rest only.
12. A *Bar* divides the tune into equal parts according to its measure note.
13. A *Double Bar* shows the end of a strain.
14. The *Brace* connects those parts of a tune which move together.
15. Notes having *Staccato Marks*, should be performed distinctly; and when dots are used instead of marks, the performance should be soft and distinct.

## OF TIME.

There are three kinds of Time, viz. *Common*, *Triple*, and *Compound*.

**COMMON TIME** may be expressed by four modes :



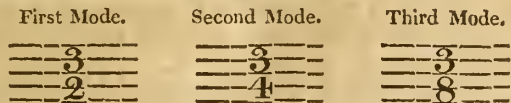
The first is the slowest mode, containing four crotchets in a bar. It has four beats, two down and two up ; and is performed in four seconds.

The second mode is beat as the first, but one fourth faster.

The third mode has two beats in a bar, one down and one up, and is performed in two seconds.

The fourth mode is beat as the third, but performed one fourth faster. In all the modes of Common Time, the accent falls on the first and third parts of the bar.

**TRIPLE TIME** has three modes :

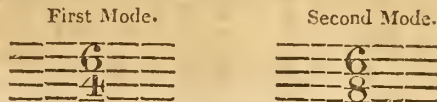


The first mode has three minims in a bar, each minim sounded in a second of time ; and is performed with three beats to a bar, the two first with the hand down and the last with it up.

The second mode has three crotchets to a bar ; the time measured as in the first mode, but performed one fourth faster.

The third mode has three quavers in a bar ; the time measured as in the preceding modes, but performed one fourth faster than the second mode. In Triple Time, the accent falls principally on the first, and faintly on the third part of the bar, in all the modes.

**COMPOUND TIME** has two modes :



The first mode contains six crotchets in a bar ; three sung with the hand down and three with it up, in the time of two seconds. It is accented principally on the first part of the bar, and faintly on the fourth.

The second mode has six quavers in a bar ; performed like the first mode, but one fourth faster. Accented as the preceding.

## OF THE KEYS.

There are two Keys in music, the sharp or major Key and the flat or minor Key, which are distinguished by their greater or lesser thirds. But it is a sufficient rule for this book that, if the last note in the Base (which is called the Key note) be next above the Mi, the tune is in the Major Key ; if next below the Mi, it is in the Minor Key.

*NOTE. It is deemed unnecessary to enlarge on the Rudiments of Music in a school book like the present, as a master properly qualified to instruct will be able to supply all that is wanting, and even more than could well be published in a collection of music for general use.*

## GENERAL OBSERVATIONS.

IN the following work, the air or principal melody is universally placed next above the Base, to accommodate those who perform on organs, or other keyed instruments. The natural order is to place the air or Treble at the top, and the other parts in order downwards, as Counter, Tenor and Base. It has however for a long time been customary to place the parts as we have here arranged them, and is perhaps the most convenient, for the reasons above mentioned. Females should, however, generally sing the air or principal melody, otherwise the harmony will often be destroyed, or at least it will not have its intended and proper effect. Singers should also be informed, that, where a piece is set for one, two or three voices, and contains such directions, only the number of voices prescribed should be employed in the performance. Such directions are generally misunderstood, and instead of one person only on each part, all the singers on the parts mentioned unite, which is altogether wrong in practice, and should be corrected. When three voices, for instance, are directed to perform a piece, three persons are intended, and not three parts ; one person only on each part is meant. After such directions, they will generally find the word *Tutti*, or *Chorus*, used, which indicates that the whole choir is again to unite. And generally where *Tutti* or *Chorus* occurs, it is understood that the previous strain should be performed by one voice on each part, whether such directions are expressly given or not. This rule however is not absolute, but is generally proper, and in some instances essential.



## ARLINGTON.

C. M.

Dr. Arne.

9

Musical score for 'ARLINGTON' in C major, 3/2 time. The score consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The lyrics are: 'Jesus, with all thy saints above, My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.'

## ARUNDEL.

C. M.

Musical score for 'ARUNDEL' in C major, 3/4 time. The score consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The lyrics are: 'All glory be to God on high, And to the earth be peace, Good will henceforth from heaven to men Begin and never cease.'

2

Blest is the man who shuttles the dove Where sinners love to meet, Who fears to tread their wicked ways, And hates the scoffer's seat.

## CANTERBURY.

C. M.

Why do we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.

# FUNERAL THOUGHT.

C. M.

Smith.

11

Hark! from the tombs a mournful sound! My ears, attend the cry; Ye living men, come view the ground Where you must shortly lie.

# St. MARTIN'S.

C. M.

Smith.

O thou, to whom all creatures bow Within this earthly frame, Thro' all the world how great art thou, How glorious is thy name!



Lord, who's the happy man that may, To thy blest courts repair, And while he bows before thy throne, Shall find acceptance there!

## CHAPEL.

## C. M.

See, gracious God, before thy throne, Thy mourning people bend, 'Tis on thy sovereign grace alone Our humble hopes depend, Our humble hopes depend.



On thee, each morning, O my God, My waking thoughts, thoughts attend, In whom are founded all my hopes, In whom my wishes end.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The music is written in a hymn style with various note values and rests.

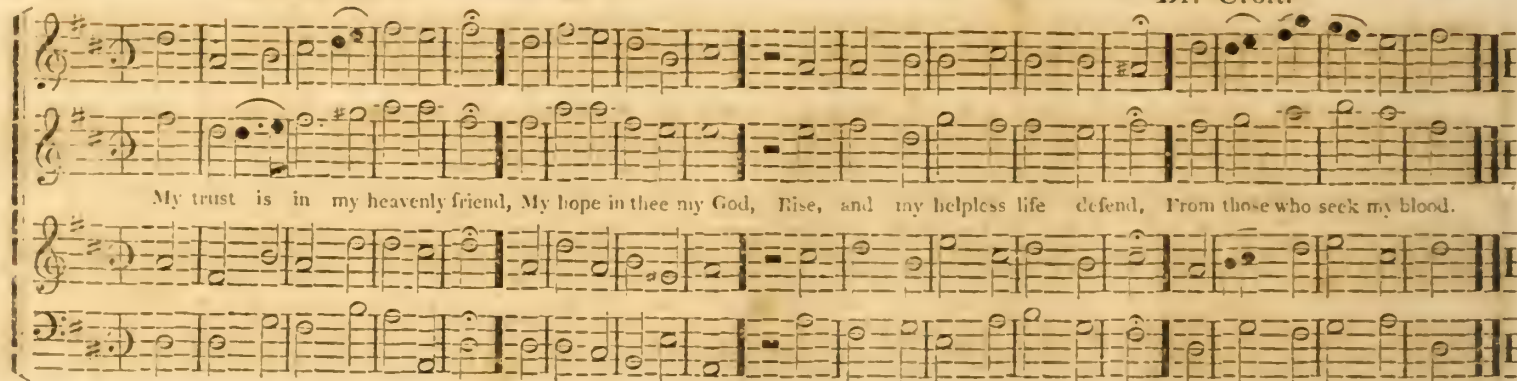
My soul, in pleasing wonder lost, Thy boundless love surveys, And fir'd with grateful zeal, prepares Her sacrifice of praise, Her sacrifice of praise.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It maintains the same key signature and time signature. The lyrics are written below the staves, with some words aligned with specific notes.

## St. ANNE's.

C. M.

Dr. Croft.

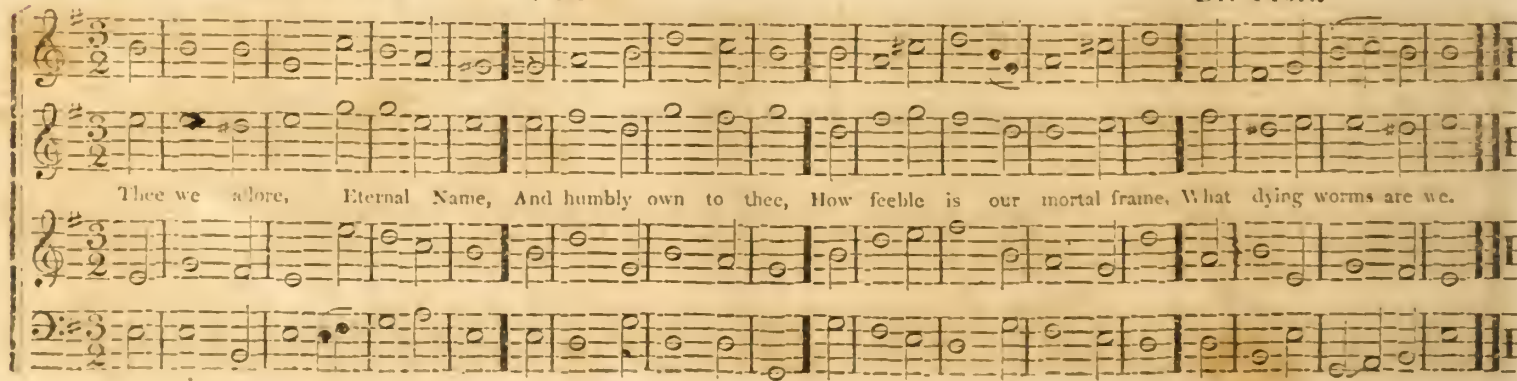


My trust is in my heavenly friend, My hope in thee my God, Rise, and my helpless life defend, From those who seek my blood.

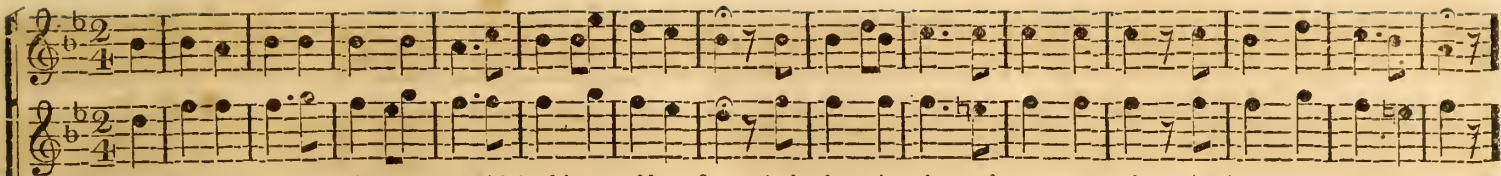
## St. MARY's.

C. M.

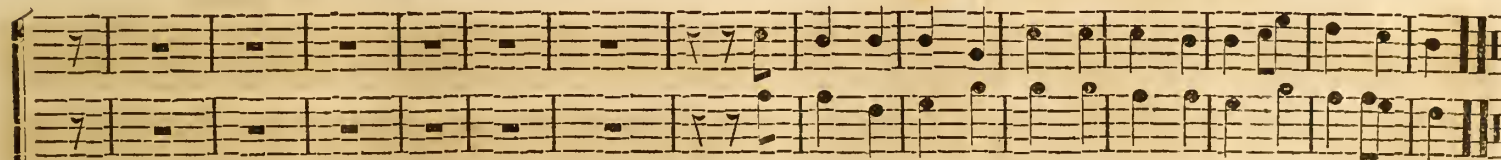
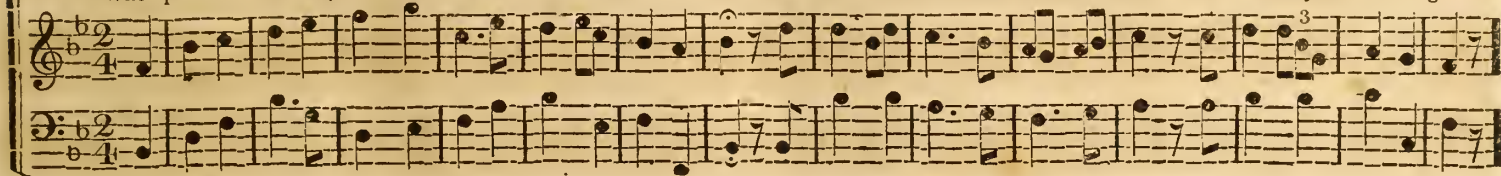
Dr. Croft.



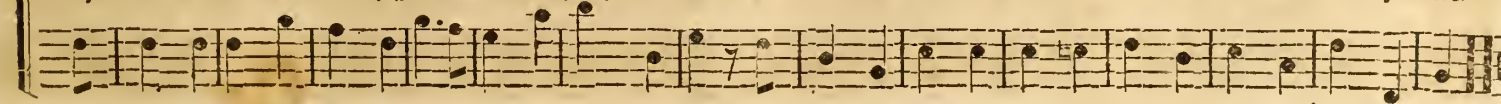
Thee we adore, Eternal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we.



When pale with sickness, oft hast thou With health renew'd my face, And when in sin and sorrow sunk, Reviv'd my soul with grace.



Thy bounteous hand, with worldly good, Has made my cup run o'er, And in a kind and faithful friend, Has doubled all my store.





While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around.

## WINDSOR.

## C. M.

Kirby.

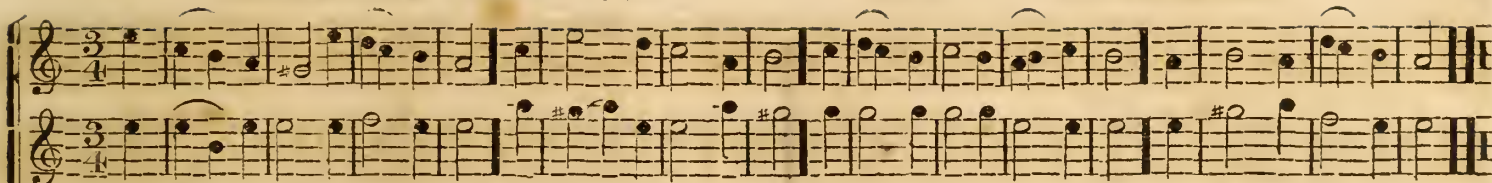
My God, how many are my fears! How fast my foes increase! Their number, how it multiplies! How fatal to my peace!

## BROOMSGROVE.

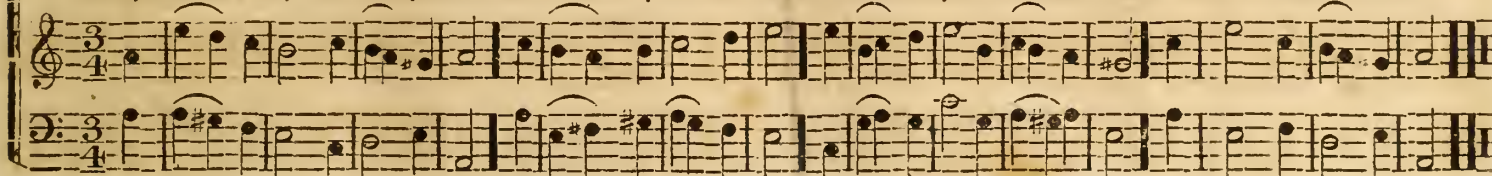
C. M.

Dr. Green.

17

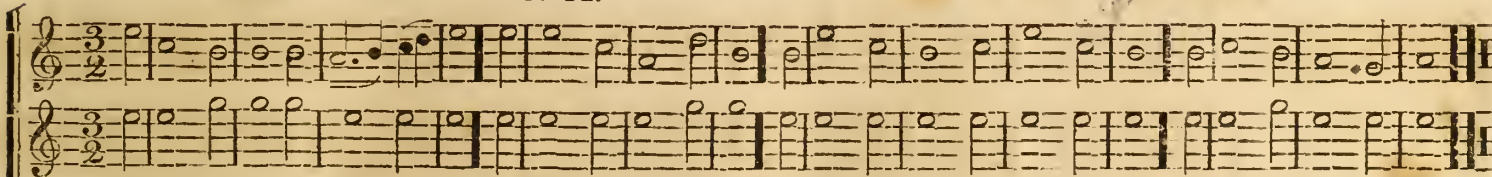


My God, I cry with every breath, For some kind power to save, To break the yoke of sin and death, And thus redeem the slave.

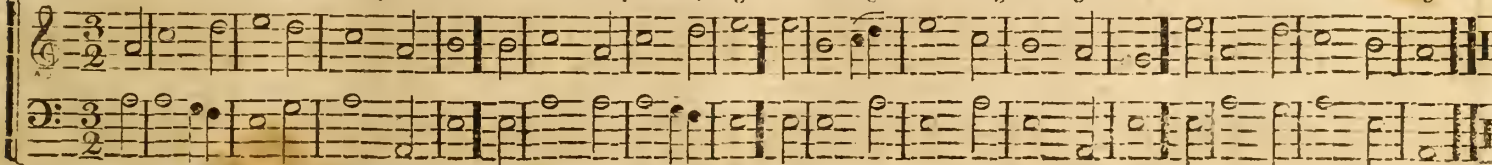


## PLYMOUTH.

C. M.



Now let our lips, with holy fear And mournful pleasure, sing The sufferings of our great High Priest, The sorrows of our King.



Behold the glories of the Lamb, Amidst his Father's throne! Prepare new honours for his name, Prepare new honours for his

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a simple, melodic style with many eighth and sixteenth notes. The lyrics are written below the staves, with some words appearing on the first staff and others on the second.

name, And songs before unknown. Let elders worship at his feet, The church adore around, With

The second system of the musical score also consists of four staves, continuing the melody from the first system. The lyrics continue below the staves, with some words appearing on the third staff and others on the fourth. The musical notation remains consistent with the first system, using a key signature of one sharp and a 3/4 time signature.



vials full of odours sweet, With vials full of odours sweet, And harps of sweeter sound, And harps of sweeter sound.

BEDFORD.

C. M.

Wheall.

The heavens declare thy glory, Lord, Which that alone can fill: The firmament and stars express Their great Creator's skill.



There is a fountain, fill'd with blood, Drawn from Immanuel's veins, And sinners, plung'd beneath that flood, And

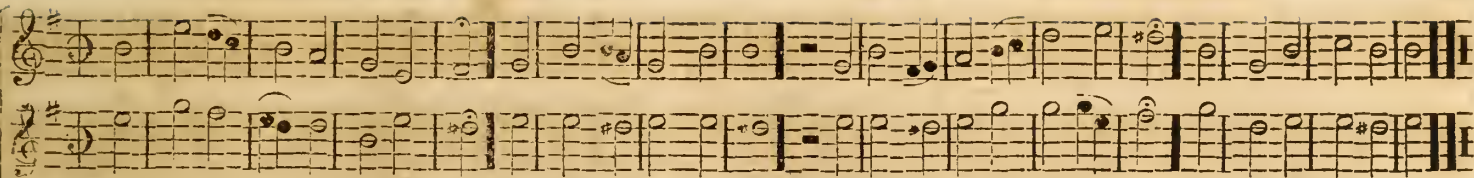
sinners plung'd beneath that flood, Lose all their guilty stains, Lose all their guilty stains

The image shows a musical score for a hymn titled 'Rockbridge' in Common Measure (C. M.). The score is written on four systems of staves. The first system contains the first line of the hymn, and the second system contains the second line. The third system contains the third line, and the fourth system contains the fourth line. The music is written in G major (one sharp) and 2/4 time. The lyrics are: 'There is a fountain, fill'd with blood, Drawn from Immanuel's veins, And sinners, plung'd beneath that flood, And sinners plung'd beneath that flood, Lose all their guilty stains, Lose all their guilty stains'. The score includes various musical notations such as notes, rests, and bar lines.

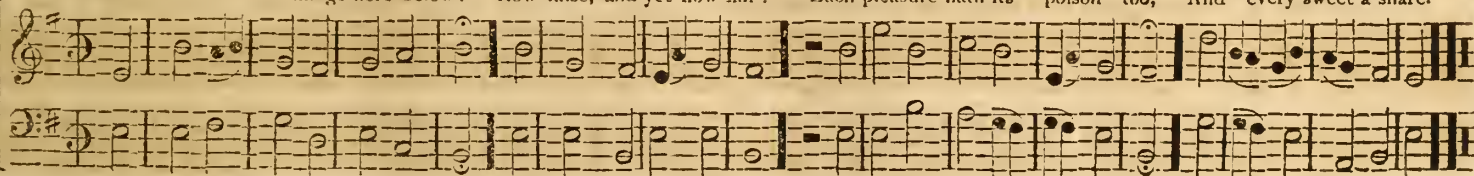
## GREENWALK.

C. M.

21

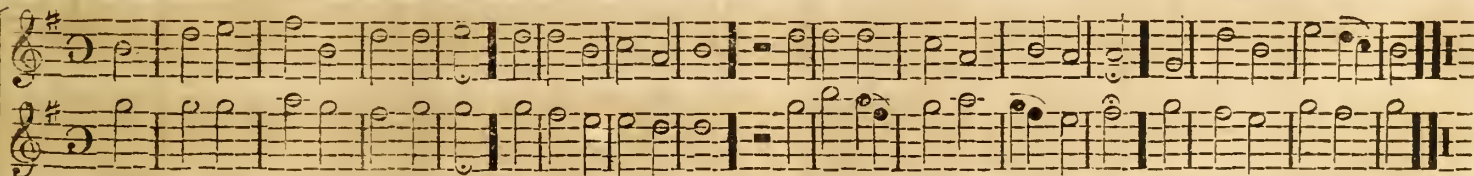


How vain are all things here below! How false, and yet how fair! Each pleasure hath its poison too, And every sweet a snare.

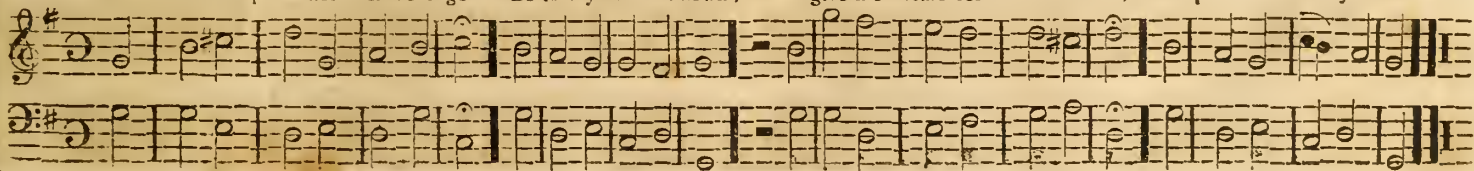


## DUNDEE.

C. M.



Let not despair nor fell revenge Be to my bosom known; O give me tears for others' woe, And patience for my own.



Let heaven arise, let earth appear, Said the almighty Lord, The heavens arose, the earth appear'd, At his creating word

Thick darkness brooded e'er the deep; God said. Let there be light; The light shone round with smiling ray, And scatter'd ancient night.



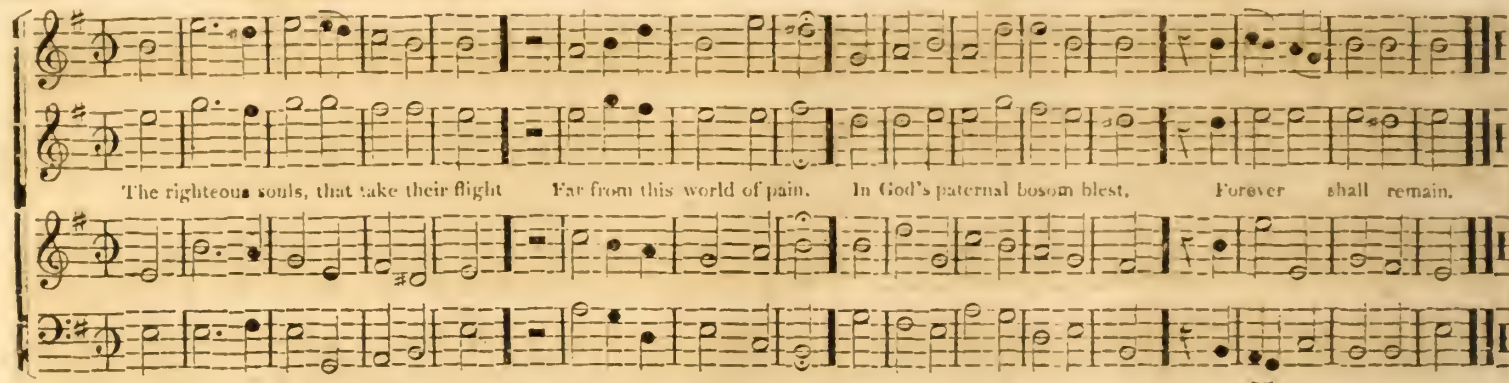
The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the instruments. The key signature has one flat (B-flat) and the time signature is 3/2. The music is written in a standard musical notation with various note values, rests, and phrasing slurs.

Nor eye hath seen, nor ear hath heard, Nor sense nor reason known, What joys the Father hath prepar'd, For those who love his Son. Pure are the

Bass Viol.

The second system of the musical score continues the composition with four staves. It maintains the same key signature and time signature as the first system. The vocal parts and instrumental accompaniment are clearly delineated by the staves.

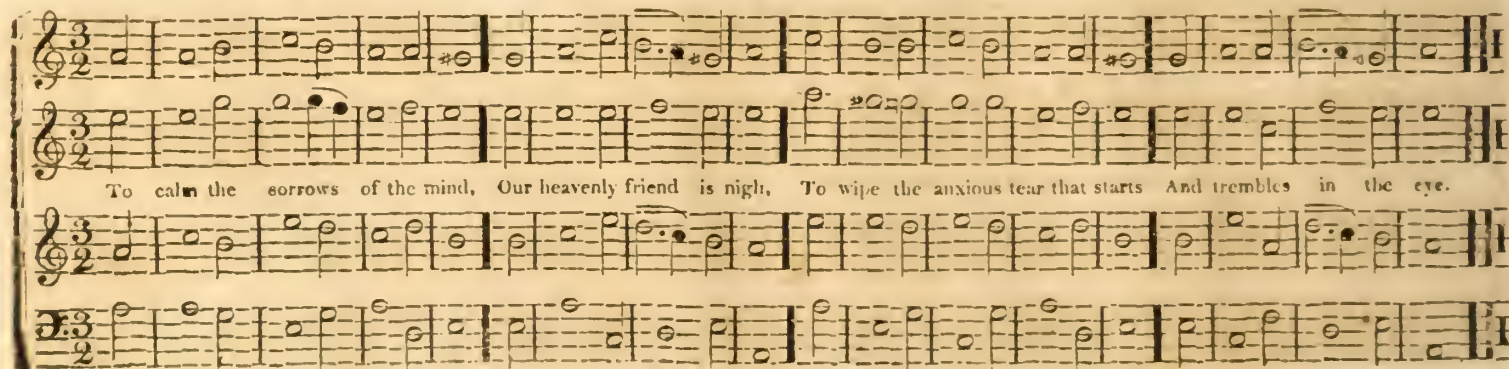
joys above the sky, And all the region peace, No wanton lip, nor envious eye, Can see or taste the bliss.



The righteous souls, that take their flight      Far from this world of pain,      In God's paternal bosom blest,      Forever shall remain.

## WORKSOP.

## C. M.



To calm the sorrows of the mind, Our heavenly friend is nigh, To wipe the anxious tear that starts And trembles in the eye.

Hear, gracious God, my humble moan, To thee I breathe my sighs : When will the tedious night be gone, And when the dawn arise !

My God, O could I make the claim, My Father and my Friend, And call thee mine by every name, On which thy saints depend.



Now let our drooping hearts revive, And ev'ry tear be dry.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the words 'Now let our drooping hearts revive, And ev'ry tear be dry.' aligned with the corresponding musical notes.

Why should these eyes be drown'd in grief, Which view a Saviour nigh?

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the words 'Why should these eyes be drown'd in grief, Which view a Saviour nigh?' aligned with the corresponding musical notes.



## BUCKINGHAM.

C. M.

27

Help, Lord, for men of virtue fall, Religion loses ground, The sons of wickedness prevail, And treacheries abound.

## KENDALL.

C. M.

Clark.

Lord, when together here we meet, And taste thy heavenly grace, Thy smiles are so divinely sweet, We're loth to leave the place.

More gaily smiles the blooming spring, When wintry storms are o'er ; Retreating sorrow this may bring Delight unknown before.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/2. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves, with some words underlined.

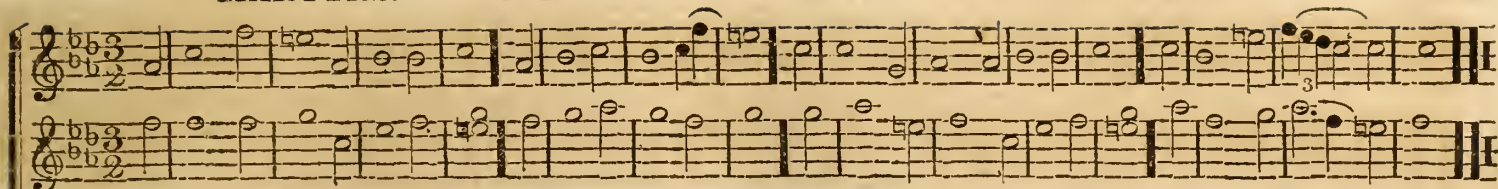
Then, Christian, send thy fears away, Nor sink in gloomy fear ; Though clouds o'erspread the scene to-day, To-morrow may be fair.

The second system of the musical score also consists of four staves, continuing the melody and bass line from the first system. The lyrics are written below the staves, with some words underlined.

## MARTYRS.

C. M.

29



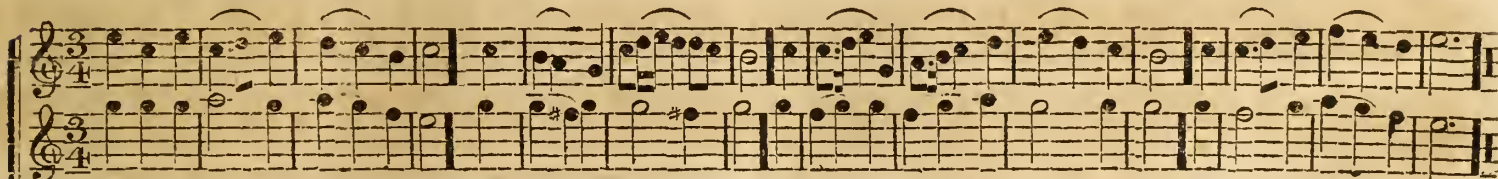
The year rolls round and steals away The breath that first it gave ; Whate'er we do, where'er we be, We're hast'ning to the grave.



## LINCOLN.

C. M.

Coombs.



Blest be the dear uniting love, That will not let us part ; Our bodies may far off remove ; We still are one in heart.





## VENI CREATOR.

C. M.

Steffani.

First system of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat) and the time signature is 3/2. The melody is written on the top staff, with lyrics underneath. The lyrics are: "Come, Holy Ghost, Creator, come, Inspire the souls of thine, Inspire the souls of thine,". The music features various note values including half notes, quarter notes, and eighth notes, with some notes beamed together. There are also rests and dynamic markings.

Come, Holy Ghost, Creator, come, Inspire the souls of thine, Inspire the souls of thine,

Second system of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat) and the time signature is 3/2. The melody continues from the first system. The lyrics are: "Till every heart which thou hast made, Is fill'd with grace divine, Is fill'd with grace divine". The music features various note values including half notes, quarter notes, and eighth notes, with some notes beamed together. There are also rests and dynamic markings.

Till every heart which thou hast made, Is fill'd with grace divine, Is fill'd with grace divine

Soft

Loud.

How long shall death the tyrant reign, And triumph o'er the just, While the rich blood of tyrants slain Lies mingled, Lies mingled with the dust.

Organ. Voice.

Lo faith beholds the scatter'd shades, The dawn of heaven appears, And the bright morning gently spreads its blushes, its blushes, its blushes round the spheres.

Organ. Voice.



How large the promise, how divine, To Abr'ham and his seed; I'll be a God to thee and thine,

Supplying all their need. I'll be a God to thee and thine, Supplying all their need.

Indulgent Father, how divine, How bright thy glories are! Thro' nature's ample round they shine, Thy goodness to declare.

This musical score is for the hymn 'WELKIN. C. M.' in 3/2 time, key of B-flat major. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'Indulgent Father, how divine, How bright thy glories are! Thro' nature's ample round they shine, Thy goodness to declare.'

## LONDON.

C. M.

Dr. Croft.

O holy, holy, holy Lord, Whom heavenly hosts obey, The world is with thy glory fill'd, Of thy majestic sway.

This musical score is for the hymn 'LONDON. C. M.' in 3/2 time, key of B-flat major. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'O holy, holy, holy Lord, Whom heavenly hosts obey, The world is with thy glory fill'd, Of thy majestic sway.'

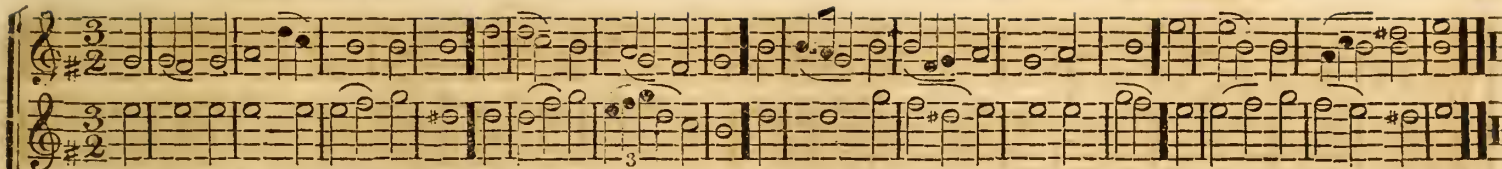
Jesus, the friend of sinners calls, With pity in his eyes; And warns them of the dang'rous foes, That all around them rise.

## WANTAGE.

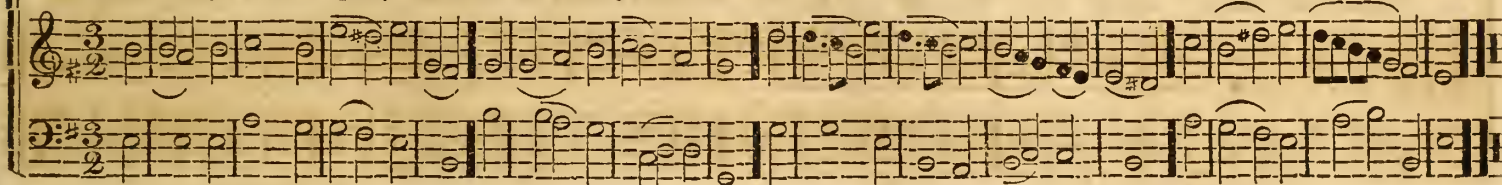
C. M.

Our days run thoughtlessly along, Without a moment's stay; Just like a story or a song. We pass our lives away.



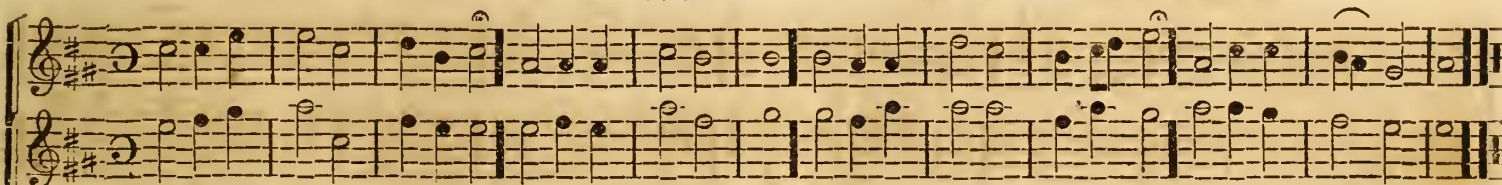


God of my life, look gently down, Behold the pains I feel; But I am dumb before thy throne, Nor dare dispute thy will.

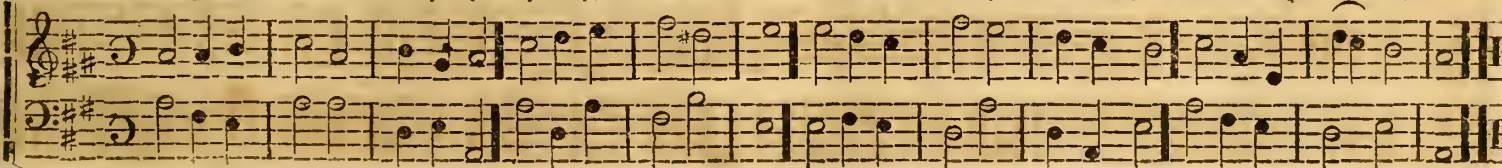


## ROCHESTER.

## C. M.



God my supporter and my hope, My help for - ever near, Thine arm of mercy held me up, When sinking in despair.





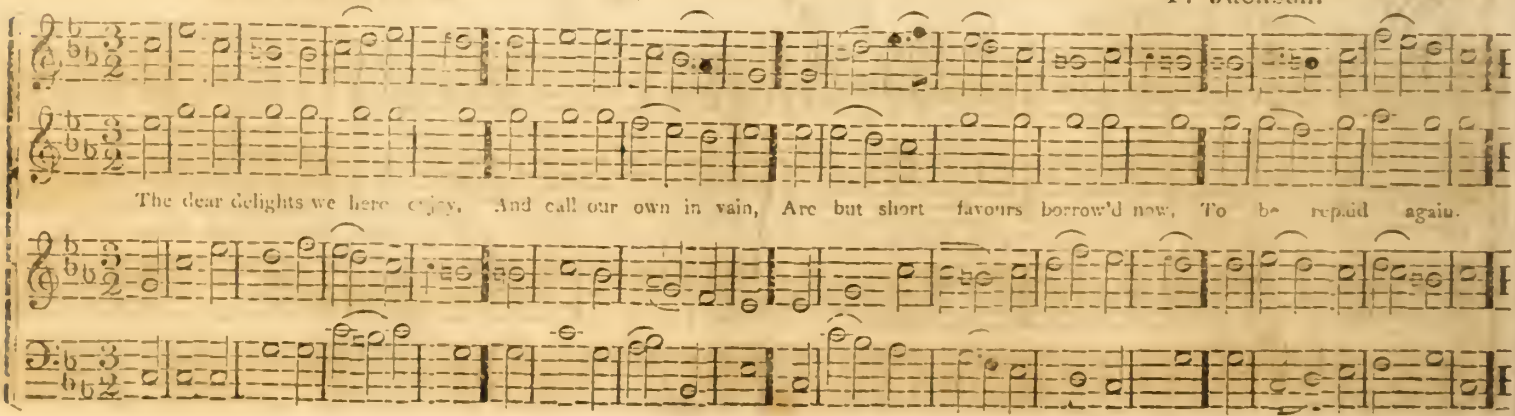


I know that my Redeemer lives, And ever prays for me; Salvation to his saints he gives, And life and liberty.

## COLLINGHAM.

C. M.

T. Jackson.

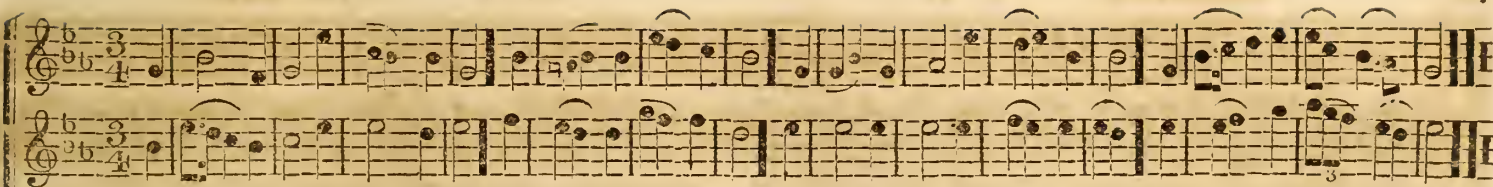


The dear delights we here enjoy, And call our own in vain, Are but short favours borrow'd now, To be repaid again.

## ARCADIA.

C. M.

37



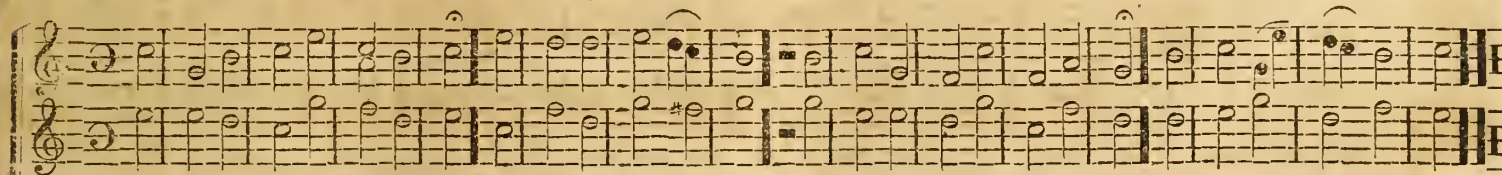
The lamb shall lead his heav'nly flock, Where living fountains rise ; And love divine shall wipe away, The sorrows of their eyes.



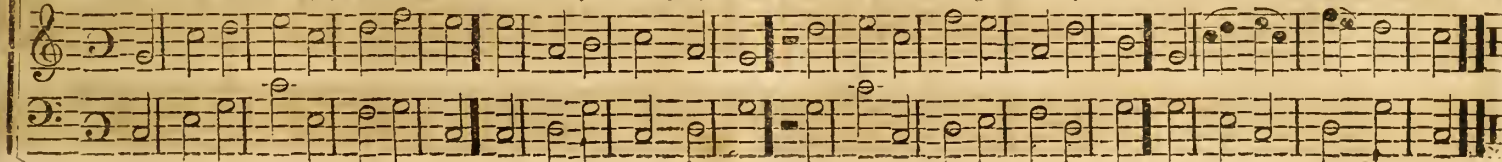
## ST. JAMES'.

C. M.

Courteville.

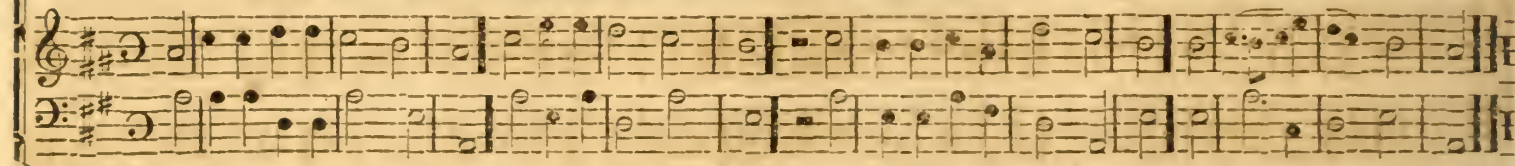


To celebrate thy praise, O Lord, I will my heart prepare ; To all the list'ning world thy works, Thy wond'rous works, declare.



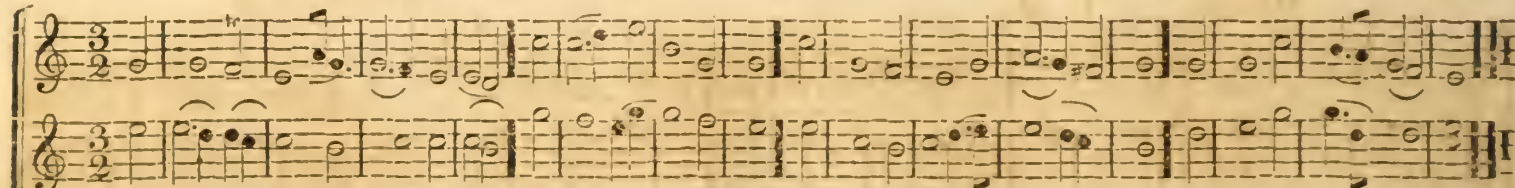


Once more, my soul, the rising day, Salutes my waking eyes ; Once more my voice thy tribute pay To him that rules the skies.

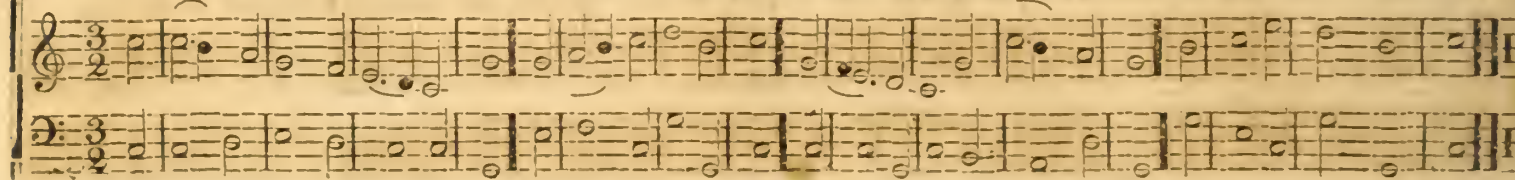


## COLCHESTER.

C. M.



Lord, in the morning thou shalt hear, My voice ascending high : To thee will I address my prayer, To thee lift up mine eye.





Return, O God of love, return, Earth is a tiresome place, How long shall we, thy children, mourn Our absence from thy face.

## MEAR.

## C. M.

Sing to the Lord ye distant lands, Ye tribes of ev'ry tongue : His new discover'd grace demands A new and nobler song.



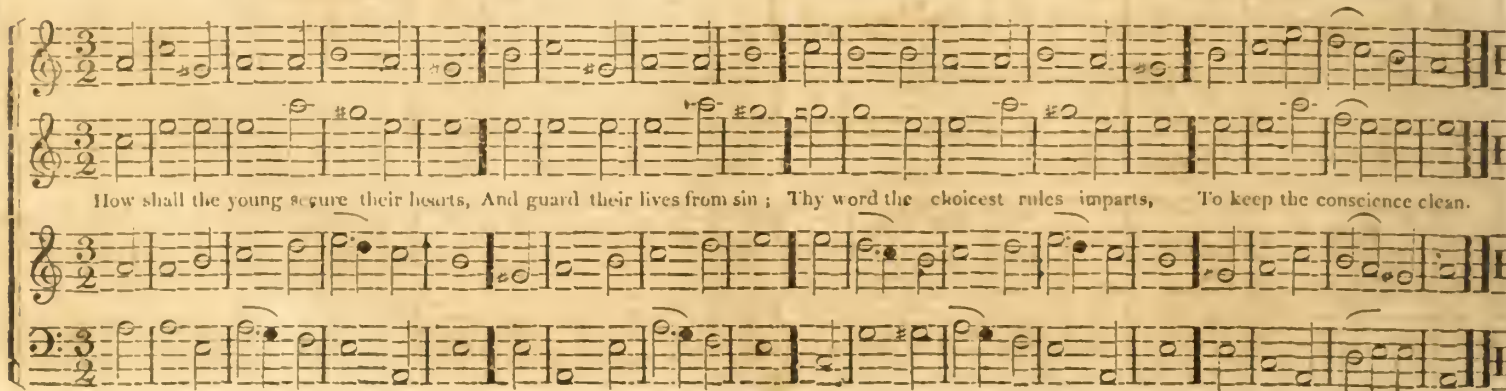


Arise, O King of grace, arise, And enter to thy rest; Lo! thy church waits with longing eyes, Thus to be own'd and blest.

## BURFORD.

## C. M.

## Purcell.



How shall the young secure their hearts, And guard their lives from sin; Thy word the choicest rules imparts, To keep the conscience clean.

Thy words the raging winds control, And rule the boisterous deep, And rule the boisterous deep;

The first system of the musical score for 'Foreland' consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 3/2. The music is written in a simple, hymn-like style with mostly quarter and half notes. The lyrics are printed below the staves, aligned with the notes.

Thou mak'st the sleeping billows roll, The rolling billows sleep, The rolling billows sleep.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves in the same key and time signature. The lyrics are printed below the staves. The score ends with a double bar line on the final staff.

6

Let earth stand trembling on her base, And clouds the heav'ns deform; Blow, all ye winds, from every place,

Blow, all ye winds, from every place, And rush the final storm. And rush the final storm.

The musical score is written for four parts: two vocal staves (Soprano and Alto) and two instrumental staves (Tenor and Bass). The key signature is B-flat major (two flats) and the time signature is 2/4. The lyrics are printed below the vocal staves. The score consists of two systems of four staves each. The first system covers the first line of lyrics, and the second system covers the second line. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The instrumental parts provide harmonic support for the vocal lines.



Soon shall the glorious morning come, When all thy saints shall rise, And cloth'd in

Bassoon.

their im - mor - tal bloom, Attend thee to the skies, Attend thee to the skies.

Praise ye the Lord, immortal choir, That fill the realms above, Praise him who form'd you of his fire, Praise him, &c And feeds you with his love

## BARBY.

## C. M.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full immortal prime, And bloom, to fade no more.

With joy we meditate the grace, Of our High Priest above, His heart is made of tenderness, His bowels melt with love.

In every joy that crowns my days, In every pain I bear, My heart shall find delight in praise, Or seek relief in prayer.



Musical score for the hymn "To meditate thy precepts". It consists of four staves. The first two staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The last two staves are in bass clef with the same key signature and time signature. The melody is written on the first staff, and the accompaniment is on the other three staves. The lyrics are written below the first two staves.

To meditate thy precepts, Lord, Shall be my sweet employ, My soul shal ne'er forget thy word, Thy word is all my joy.

## BLANDFORD.

## C. M.

Musical score for the hymn "Awake, my soul". It consists of four staves. The first two staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The last two staves are in bass clef with the same key signature and time signature. The melody is written on the first staff, and the accompaniment is on the other three staves. The lyrics are written below the first two staves.

Awake, my soul, arise, my tongue, Prepare a tuneful voice; In God, the life of all my joys, Aloud will I rejoice.

Tenor  
 Alto  
 2d. Treble.  
 Air.

Your lofty thoughts are vain, But ye must die like men, But ye must die like men.  
 Know that his kingdom is supreme, He calls you gods, that awful name,

## DUNKENFIELD.

C. M.

R. Harrison.

Thee we adore, Eternal Name, And humbly own to Thee, How feeble is our mortal frame, What dying worms are we.



'Tis nature's cheerful voice, 'Tis nature's cheerful voice,  
 Hark! how the feather'd warblers sing, Soft music hails the lovely  
 spring,  
 music— Soft music hails the lovely spring, And woods and fields re - joice.  
 spring, And woods and fields rejoice.  
 music hails the lovely spring,

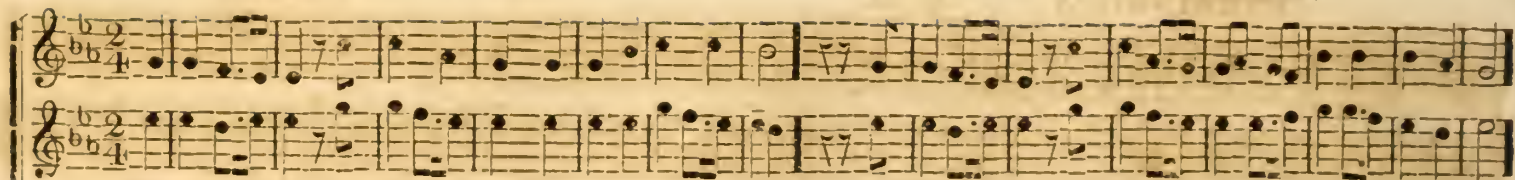


First system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music features a melody in the upper staves and a supporting bass line in the lower staves. The lyrics are written below the staves.

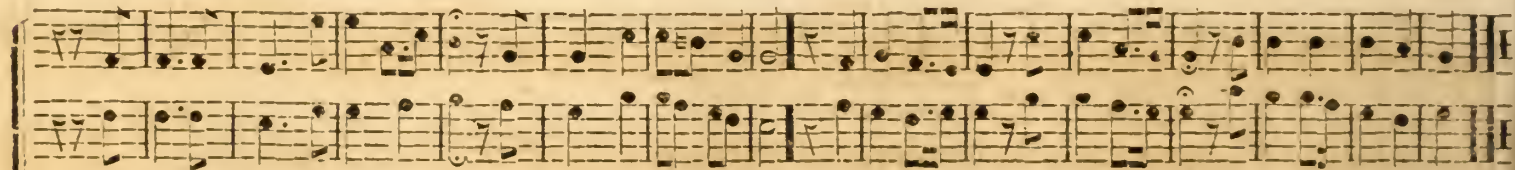
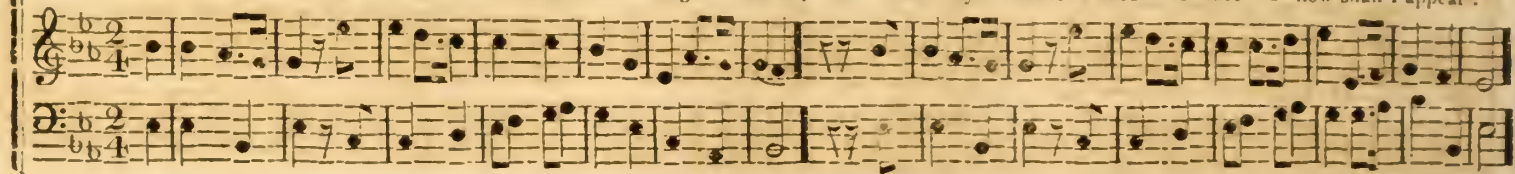
Hark ! the glad sound, the Saviour comes, The Saviour promis'd long ; Let ev'ry

Second system of the musical score, continuing from the first. It also consists of four staves in the same key signature and time signature. The melody and bass line continue, with some rests in the upper staves. The lyrics are written below the staves.

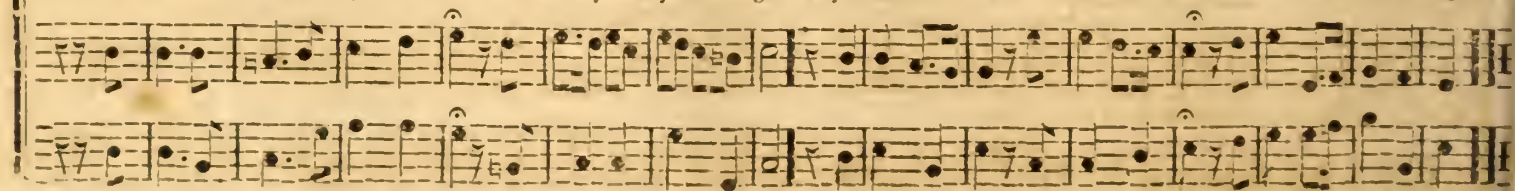
heart a throne prepare, And every voice a song, And every voice a song.



When rising from the bed of death, O'erwhelmed with guilt and fear, I see my Maker face to face O how shall I appear!



If yet while pardon may be found, And mercy may be sought, My heart with inward horror shrinks And trembles at the thought.



Hence from my soul, sad thoughts be gone, And leave me to my joys. My tongue shall triumph in my God, And make a joyful noise.

Pia. Cres. For. Pia. For.

Darkness and doubts had veil'd my mind, And drown'd my head in tears,  
And drown'd my head in tears, Till sovereign grace with shining rays Dispell'd my gloomy fears, Dispell'd my gloomy fears

Darkness, Darkness and doubts had veil'd my mind,  
And drown'd my head in tears, Till sovereign grace dispell'd my gloomy fears.



Life is a span, a fleeting hour; How soon the vapour flies! Man is a tender, transient flower That in the blooming dies.

This musical score is for the hymn 'CHELSEA' in Common Measure (C. M.). It consists of four staves. The first two staves are for the vocal melody, with the lyrics written below them. The third and fourth staves are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is written in a soprano and alto register, with the lyrics 'Life is a span, a fleeting hour; How soon the vapour flies! Man is a tender, transient flower That in the blooming dies.' written below the notes.

## DORT.

## C. M.

In innocence I wash my hands, And so encompass round Thine altar, with the sacred bands, Whose tongues thy praises sound.

This musical score is for the hymn 'DORT' in Common Measure (C. M.). It consists of four staves. The first two staves are for the vocal melody, with the lyrics written below them. The third and fourth staves are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is written in a soprano and alto register, with the lyrics 'In innocence I wash my hands, And so encompass round Thine altar, with the sacred bands, Whose tongues thy praises sound.' written below the notes.

## BRIGHTON.

C. M.

Milgrove.

58

Father, I long, I faint to see The place of thine abode, I'd leave these earthly courts and flee Up to thy seat, my God.

## CHRISTMAS.

C. M.

Handel.

Awake, my soul, stretch every nerve, And press with vigour on: A heavenly race demands thy zeal, And an immortal crown, And an immortal crown.



Blest are the souls that hear and know The gospel's joyful sound ; Peace shall attend the path they go, And light their steps surround.

O God of hosts, the mighty Lord, How lovely is the place, How lovely is the place, Where thou enthron'd in glory show'st The brightness of thy face.



The various months thy goodness crowns, How beauteous are thy ways! The bleating

And shepherds shout, And shepherds shout thy praise.

flocks spread o'er the downs, And shepherds shout, And shepherds shout, And shepherds shout thy praise.

And shepherds shout thy praise.

O were I like a feather'd dove, If innocence had wings, I'd fly and make a far remove From all these earthly things.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in a soprano and alto register. The lyrics are printed below the vocal staves.

Let me to some wild desert go, And find a peaceful home, Where storms of malice never blow, Temptations never come.

The second system of the musical score also consists of four staves. It continues the melody and accompaniment from the first system. The lyrics are printed below the vocal staves. The system concludes with a double bar line.

There is a land of pure delight, Where saints immortal reign. Infinite day excludes the night, In-

The first system of the musical score consists of four staves. The top two staves are in treble clef with a 2/4 time signature. The bottom two staves are in bass clef with a 2/4 time signature. The music is written in a simple, hymn-like style with many beamed eighth and sixteenth notes. The lyrics are printed below the staves, with the first line of text spanning across the four staves.

finite day excludes the night, And pleasures banish pain, And pleasures banish pain, And pleasures, pleasures banish pain.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics continue across the staves, with the final line of text spanning across the four staves.



Shepherds, rejoice, Shepherds, rejoice, lift up your eyes, And send your fears away!

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is in treble clef with the same key signature and time signature. The third staff is in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the second and third staves. The music features various note values, rests, and dynamic markings.

News from the regions of the skies, Salvation's born to-day. Salvation's born to-day Salvation's born to-day.

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is in treble clef with the same key signature and time signature. The third staff is in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the second and third staves. The music continues with various note values, rests, and dynamic markings.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

The Lord sup - plies his people's need, Je - ho - vah is his name; In pas - tures

The second system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

fresh he makes me feed, Be - side the living stream. Be - side the living stream.

With pity - ing eyes, the Prince of grace Beheld our helpless grief: He saw, and (O amazing love!)

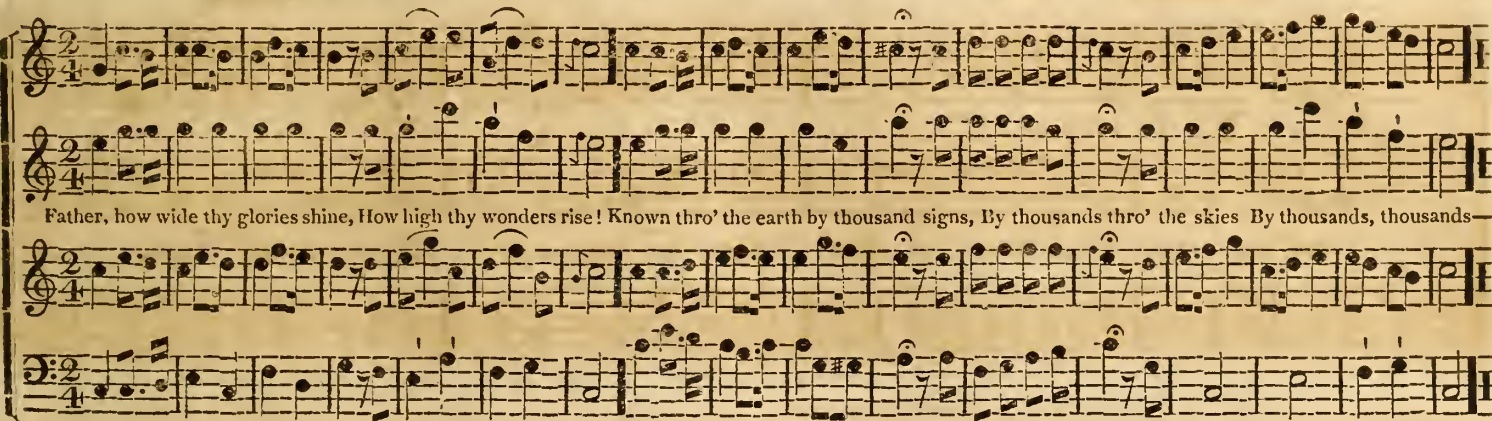
He came to our relief. Hallelujah, Hallelujah, Hallelujah, A . men.



## ANNIVERSARY.

C. M.

61



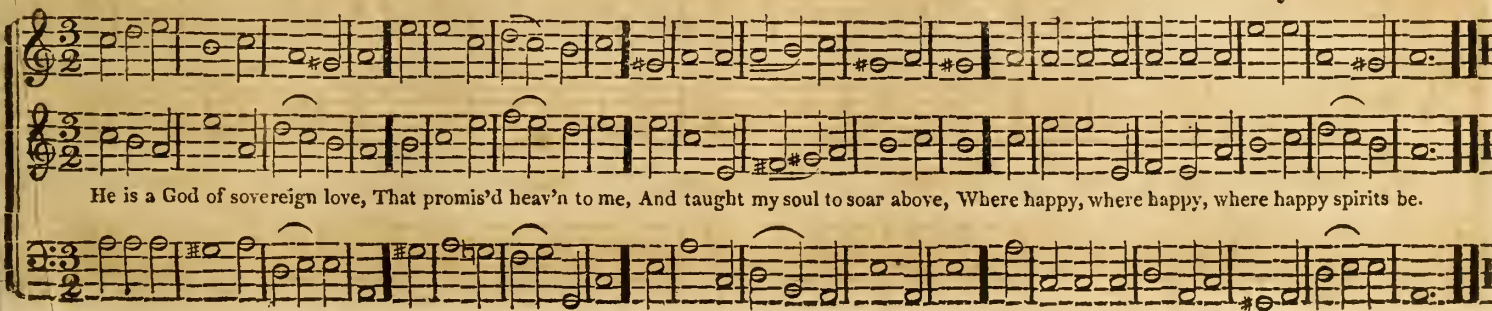
Father, how wide thy glories shine, How high thy wonders rise! Known thro' the earth by thousand signs, By thousands thro' the skies By thousands, thousands—

By thousands through the skies.

## ROCKINGHAM.

C. M.

Dr. Burney.



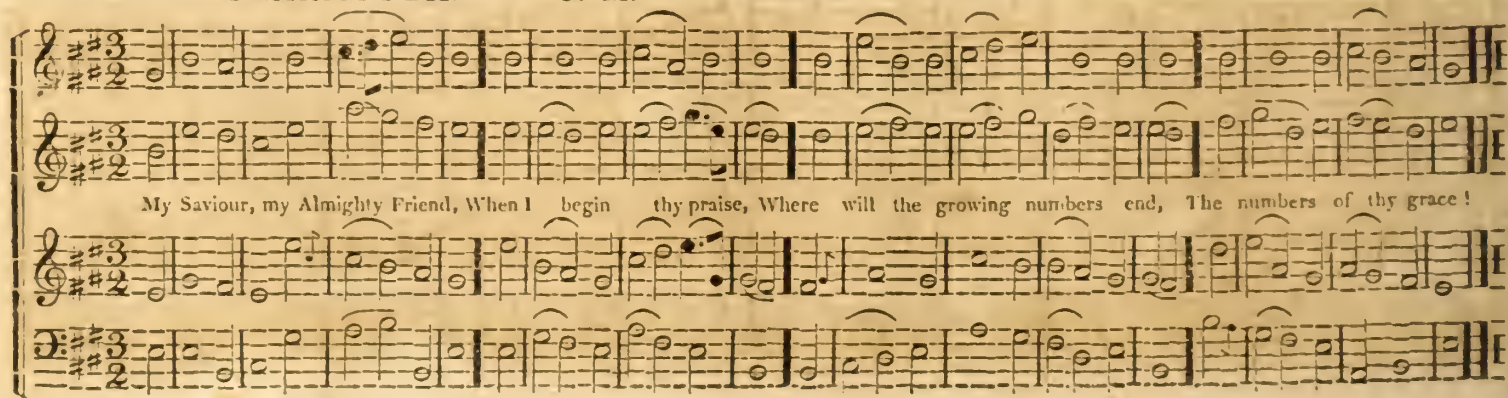
He is a God of sovereign love, That promis'd heav'n to me, And taught my soul to soar above, Where happy, where happy, where happy spirits be.



The heav'ns declare thy glory, Lord, Which that alone can fill; The firmament and stars express Their great, their great Creator's skill.

## CHARMOUTH.

## C. M.



My Saviour, my Almighty Friend, When I begin thy praise, Where will the growing numbers end, The numbers of thy grace!

God of our mercy and our praise, Thy glory is our song; We'll speak the honours of thy grace, With a rejoicing tongue.

This musical score is for the hymn 'PORTSEA.' in Common Meter (C. M.), composed by Kingsbury. It is written for four voices: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: 'God of our mercy and our praise, Thy glory is our song; We'll speak the honours of thy grace, With a rejoicing tongue.'

## PALMYRA.

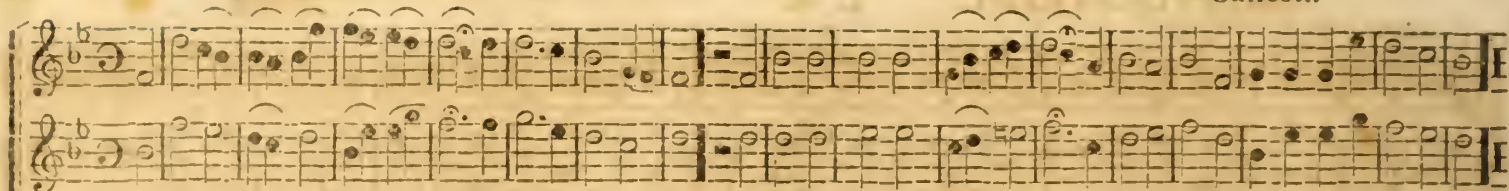
C. M.

Buononcini.

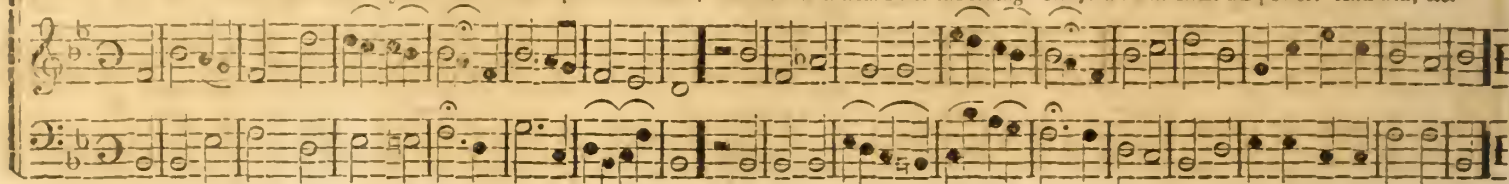
That once lov'd form, now cold and dead, Each mournful thought employs, And nature weeps, her comforts dead, And wither'd all her joys.

This musical score is for the hymn 'PALMYRA.' in Common Meter (C. M.), composed by Buononcini. It is written for four voices: Soprano, Alto, Tenor, and Bass. The key signature is two flats (Bb, Eb), and the time signature is 3/2. The lyrics are: 'That once lov'd form, now cold and dead, Each mournful thought employs, And nature weeps, her comforts dead, And wither'd all her joys.'





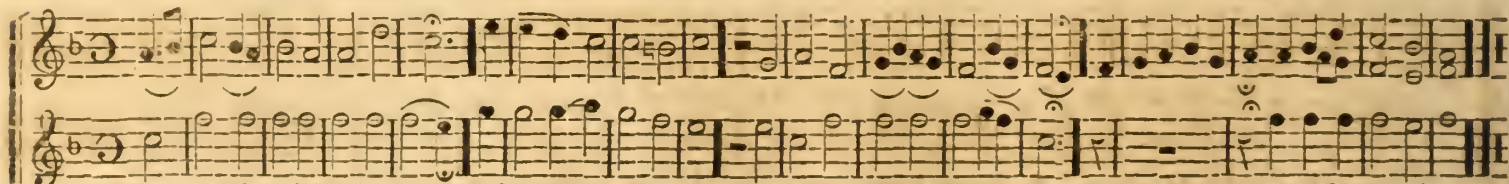
Let Zion and her sons rejoice ; Behold the promis'd hour ; Her God hath heard her mourning voice, And will exalt his power. And will, &c.



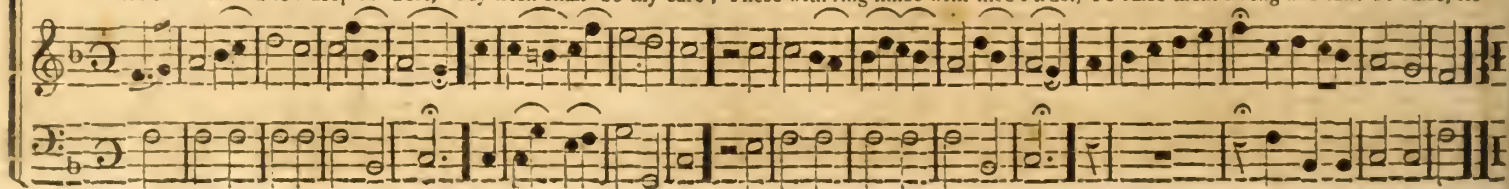
## DANVILLE.

## C. M.

## Dixon.



When I am buried deep in dust, My flesh shall be thy care ; These with'ring limbs with thee I trust, To raise them strong and fair. To raise, &c.



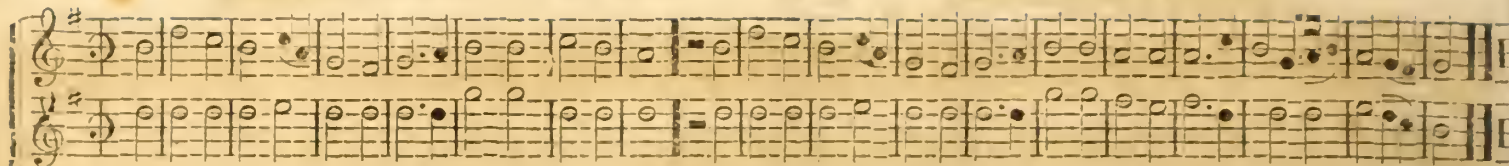
Slow.

While thee I seek, protecting Pow'r, Be my vain wishes still'd, And may this consecrated hour With better hopes be fill'd.

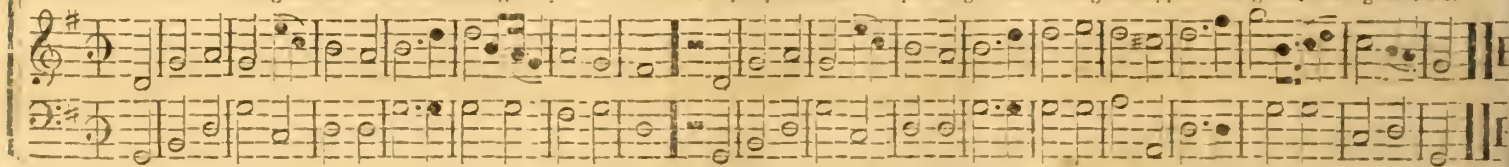
Pia.

For.

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar: Thy mercy o'er my life has flow'd, That mercy I adore.



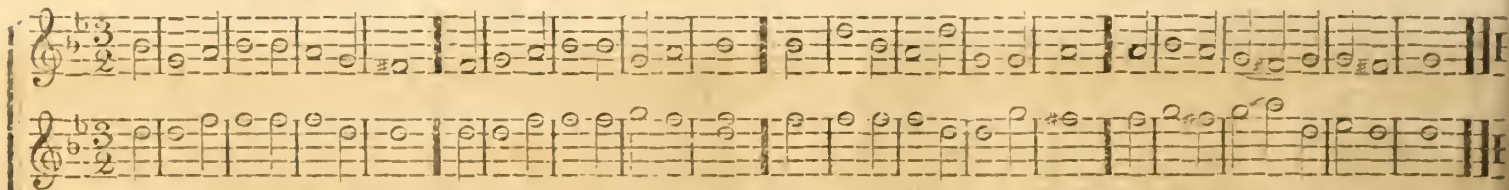
When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace appear'd so great, The grace, &c.



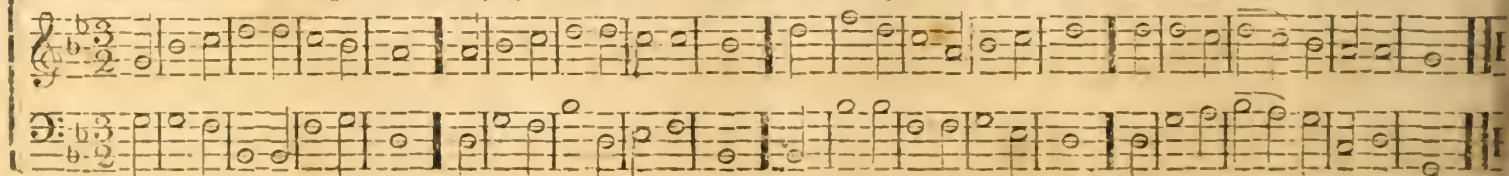
BABYLON.

L. M.

Ravenscroft.



Now let our mournful songs record The dying sorrows of our Lord, When he complain'd in tears and blood, As one forsaken of his God.





# OLD HUNDRED.

L. M.

67

Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there o' er'd.

The musical score for 'OLD HUNDRED' is written on four staves. The first two staves are for the vocal melody, with the lyrics 'Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there o' er'd.' written below them. The third and fourth staves are for the piano accompaniment. The music is in a common time signature and features a variety of note values including half notes, quarter notes, and eighth notes, with some rests and dynamic markings.

# BATH.

L. M.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

The musical score for 'BATH' is written on four staves. The first two staves are for the vocal melody, with the lyrics 'Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.' written below them. The third and fourth staves are for the piano accompaniment. The music is in a common time signature and features a variety of note values including half notes, quarter notes, and eighth notes, with some rests and dynamic markings.

The heav'ns declare thy glory, Lord, In every star thy wisdom shines; But when our eyes be-

This musical system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is primarily in the soprano part, with the alto and tenor parts providing harmonic support. The lyrics are written below the staves, aligned with the notes.

hold thy word, We read thy name in fairer lines. We read thy name in fairer lines.

This musical system continues the hymn with four staves. It maintains the same key signature and time signature as the first system. The lyrics are: "hold thy word, We read thy name in fairer lines. We read thy name in fairer lines." The system concludes with a double bar line and repeat dots.

Thus saith the high and lofty One, I sit upon my holy throne, My name is God, I

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is written on the top staff, with the lyrics 'Thus saith the high and lofty One, I sit upon my holy throne, My name is God, I' written below the staves. The music is in a simple, hymn-like style with a clear melody and accompaniment.

dwel on high, Dwell in my own e - ter - ni - ty. Dwell in my own e - ter - ni - ty.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is written on the top staff, with the lyrics 'dwel on high, Dwell in my own e - ter - ni - ty. Dwell in my own e - ter - ni - ty.' written below the staves. The music continues the hymn, with a final cadence at the end of the system.



No more fatigue, no more distress, Nor sin nor death shall reach the place, No groans shall mingle with the songs,

Which warble from im - mor - tal tongues, Which war - ble from im - mor - tal tongues.

## EVENING HYMN.

L. M.

Clark.

71

Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities, Welcome, sweet sleep, that driv'st away The toils and follies of the day.

## KENT.

L. M.

Dr. Green.

Where shall we go to seek and find A habitation for our God! A dwelling for th' Eternal Mind Among the sons of flesh and blood.

With all my powers of heart and tongue, I'll praise my Maker in my song : Angels shall hear the notes I raise, Approve the song, and join the praise.

## WINCHESTER.

L. M.

Dr. Croft.

Life is the time to serve the Lord, The time to insure the great reward : And while the lamp holds out to burn, The vilest sinner may return.



Thou whom my soul admires, a - bove All earthly joys, all earthly love,

The first system of the musical score consists of four staves. The top two staves are in treble clef with a 3/2 time signature. The bottom two staves are in bass clef, also with a 3/2 time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves, with some words like 'a - bove' and 'joys' spanning across bar lines. There are various musical notations including eighth notes, quarter notes, and half notes, as well as rests and accidentals.

Tell me, dear Shepherd, let me know, Where do thy sweetest pastures grow.

The second system of the musical score also consists of four staves in treble and bass clefs with a 3/2 time signature. The melody continues on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves. This system includes triplet markings (indicated by a '3' over a group of notes) and ends with a double bar line.

First system of the musical score. It consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves.

O let us to his courts repair, And bow with ado - ra - tion there, Down on our knees de-

Second system of the musical score. It consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves.

voutly all Before the Lord our Maker fall, Before the Lord our Maker fall.

Shew pity, Lord, O Lord, forgive; Let a repenting rebel live. Are not thy mercies

large and free? May not a sinner trust in thee? May not a sinner trust in thee?



First system of musical notation for the hymn 'CARTHAGE'. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The melody is written on the top staff, with the bass staff providing a harmonic accompaniment. The lyrics 'Father of all, omniscient Mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or to its' are written below the staves.

Father of all, omniscient Mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or to its

Second system of musical notation for the hymn 'CARTHAGE'. It consists of four staves, continuing the melody and accompaniment from the first system. The lyrics 'lowest depths descend! Its highest point, what eye can find, Or to its lowest depths descend!' are written below the staves.

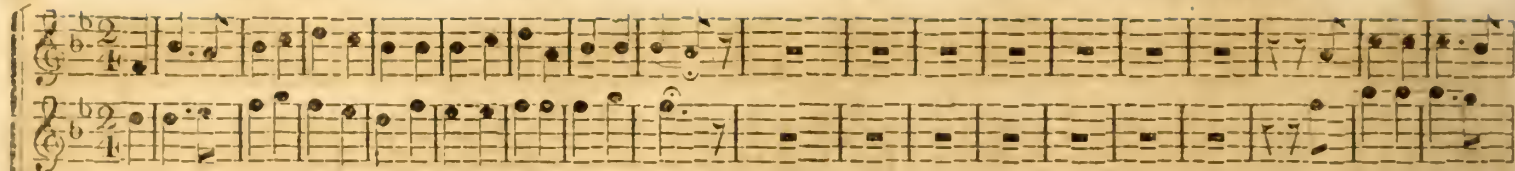
lowest depths descend! Its highest point, what eye can find, Or to its lowest depths descend!

And didst thou, Lord, for sinners bleed? And could the sun behold the deed? No, he withdrew his sick'ning

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a style typical of 18th-century hymn tunes, with many beamed eighth and sixteenth notes. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two.

ray, And darkness veil'd the mourning day. No, he withdrew his sick'ning ray, And darkness veil'd the mourning day.

The second system of the musical score also consists of four staves, continuing the melody and harmony from the first system. The lyrics continue below the staves, with the first line of lyrics for the first two staves and the second line for the last two. The musical notation remains consistent with the first system, featuring a mix of eighth and sixteenth notes and rests.

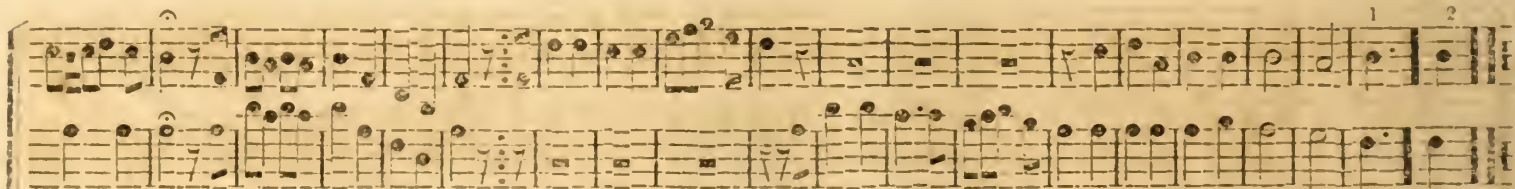


Great God, at whose all pow'ful call, At first arose this beauteous frame,

Thy bounty bids the



Thou mak'st the seasons change and all The changing seasons speak thy name.



infant year From wintry storms recover'd rise, When thousand grateful scenes appear, When thousand, &c. Fresh'ning to our wond'ring eyes.





Lord in thy great, thy glorious name, I place my hope, my only trust : Save me from sorrow,

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written on the top staff, with the lyrics 'Lord in thy great, thy glorious name, I place my hope, my only trust : Save me from sorrow,' written below the staves. The music features various note values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes and slurs over the notes.

guilt and shame, Thou ever gracious, ev - er just, Thou ev - er gracious, ev - er just.

The second system of the musical score continues the melody from the first system. It also consists of four staves in treble and bass clef, with a key signature of one sharp and a time signature of 3/4. The lyrics 'guilt and shame, Thou ever gracious, ev - er just, Thou ev - er gracious, ev - er just.' are written below the staves. The music continues with similar note values and rests, ending with a double bar line and repeat dots.

Deep in our hearts let us record The deeper sorrows of our Lord; Behold the rising

billows roll, To over - whelm his holy soul To o - ver - whelm his holy soul.

I send the joys of earth away, Away, ye tempters of the mind, False as the smooth de-

ceit - ful sea, And empty as the whistling wind. And empty as the whistling wind.



On ev' - ry side I cast mine eye, But find no friend, no helper nigh,

No len - ient tongue, my grief to cheer, No eye to drop a so - cial tear.

His hand will smooth my rug - ged way, And lead me to the realms of day,

The first system of the musical score for 'St. Peter' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staves.

To milder skies, and brighter plains, Where ev - er - last - ing pleasure reigns.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves with the same key and time signatures. The lyrics are written below the vocal staves.

In robes of judgment, lo ! he comes, Shakes the wide earth, and cleaves the tombs ; Be - fore him

burns devouring fire, The mountains melt, the seas retire. The mountains melt, the seas re - tire.

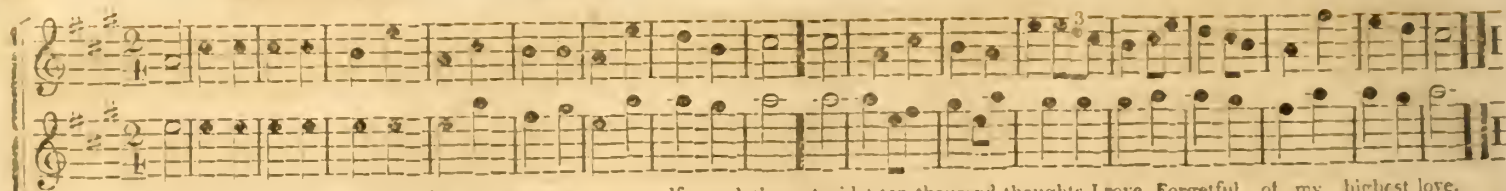


First system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom two staves are in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody is written on the top staff, and the bass line is on the bottom staff. There are triplets marked with a '3' above the notes. The lyrics are written below the staves.

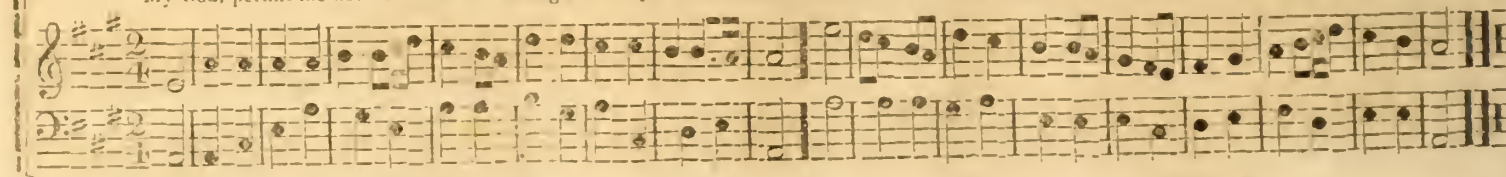
O could I soar to worlds a - bove, The blest a - bode of peace and love,

Second system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom two staves are in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody is written on the top staff, and the bass line is on the bottom staff. There are triplets marked with a '3' above the notes. The lyrics are written below the staves.

How gladly would I mount and fly, On angels' wings to joys on high.



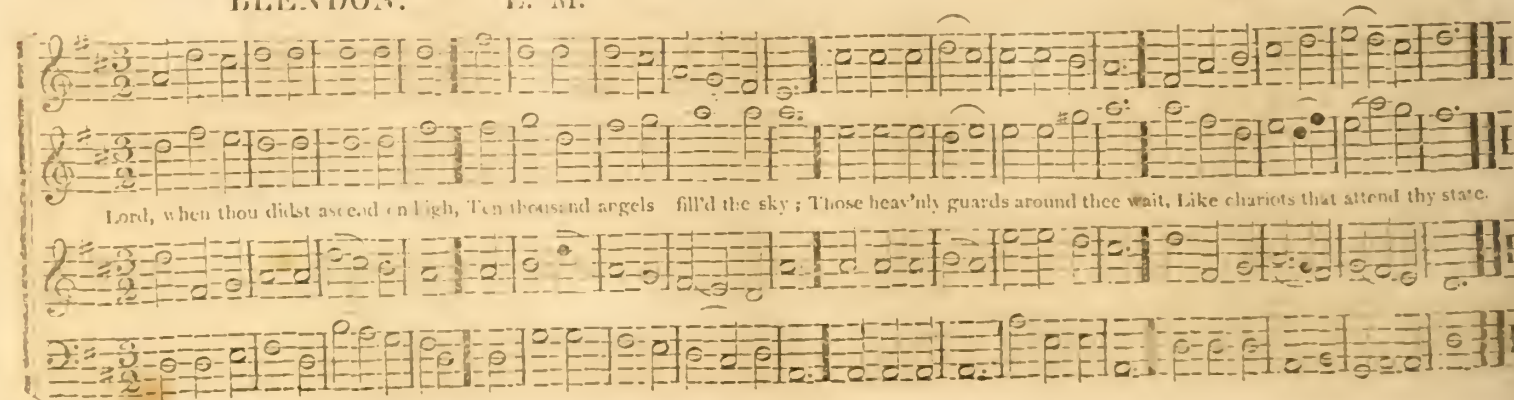
My God, permit me not to be A stranger to myself and thee, Amidst ten thousand thoughts I rove, Forgetful of my highest love.



## BLENDON.

L. M.

Giardini.



Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky ; Those heav'nly guards around thee wait, Like chariots that attend thy state.

Great God whose universal sway The known and unknown worlds obey, Extend the kingdom of thy Son, Till ev'ry land his laws shall own.

This musical score is for the hymn 'LEEDS. L. M.' by Dr. Madan. It is written for four staves. The first two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The last two staves are in bass clef with the same key signature and time signature. The melody is primarily in the first staff, with accompaniment in the other three. The lyrics are written below the second staff.

## PUTNEY.

## L. M.

Spare us, O Lord, aloud we pray, Nor let our sun go down at noon, Thy years are one eternal day, And must thy children die so soon!

This musical score is for the hymn 'PUTNEY. L. M.' It is written for four staves. The first two staves are in treble clef with a key signature of one sharp (F-sharp) and a time signature of 3/2. The last two staves are in bass clef with the same key signature and time signature. The melody is primarily in the first staff, with accompaniment in the other three. The lyrics are written below the second staff.



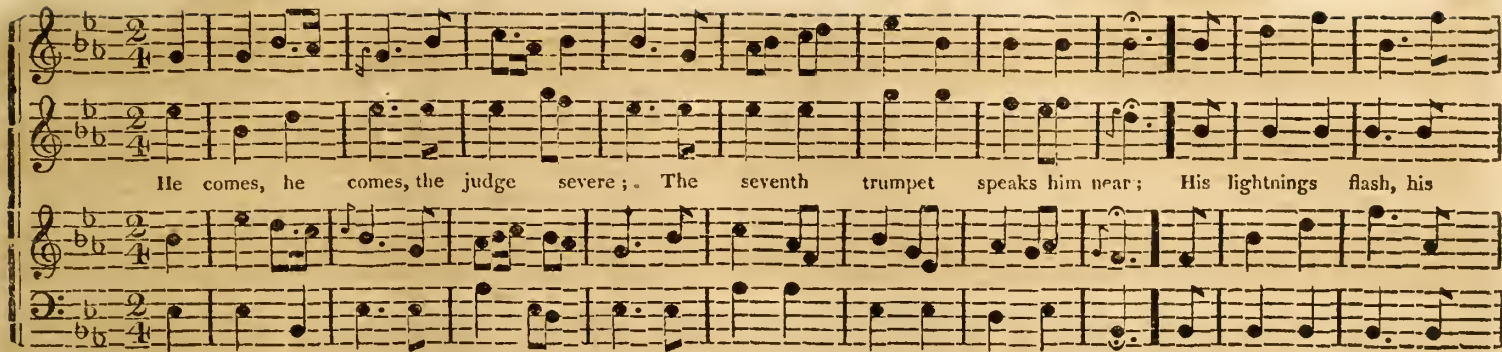
No bleeding bird, nor bleeding beast, Nor hyssop branch, nor sprinkling priest, Nor running brook, nor flood nor sea, Can wash the dismal stain away.

## WINCHELSEA.

L. M.

Prelleur.

Inaumbent on the bending sky, The Lord descended from on high, And bade the darkness of the pole Beneath his feet tremendous roll.



He comes, he comes, the judge severe ; The seventh trumpet speaks him near ; His lightnings flash, his



*Pia.* *For.*

thunders roll, He's welcome to the faithful soul. He's welcome to the faithful soul.

Buried in shadows of the night, We lie till Christ re-store the light, Wis-dom de-

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music is written in a hymn style with various note values and rests. The lyrics are printed below the staves, with hyphens indicating syllables that span across measures.

scend to heal the blind, And chase the darkness of the mind. And chase the darkness of the mind.

The second system of the musical score continues the hymn. It also consists of four staves in the same key and time signature as the first system. The lyrics continue across the staves, with the final line of the hymn appearing at the end of the system.



Who, from the shades of gloomy night, When the last tear of hope is shed,

The first system of the musical score for 'Darwent' consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The melody is written on the top staff, with the lyrics 'Who, from the shades of gloomy night, When the last tear of hope is shed,' written below it. The accompaniment is written on the bottom two staves. The system ends with a double bar line.

Can bid the soul re - turn to light, And break the slumber of the dead !

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves in the same key and time signature. The lyrics 'Can bid the soul re - turn to light, And break the slumber of the dead !' are written below the top staff. The system ends with a double bar line.

Broad is the road, that leads to death, And thousands walk to - geth - er there. But wisdom shows a

narrow path, With here and there a trav - el - ler. With here and there a trav - el - ler.

So fades the lovely blooming flower, Frail, smiling solace of an hour ; So soon our transient comforts fly, And pleasure only blooms to die.

## PILESGROVE.

L. M.

Awake, my soul to hymns of praise, To God the song of triumph raise ; Adorn'd with majesty divine, What pomp, what glory, Lord are thine !



Great God, a - midst the darksome night, Thy glories dart up - on my sight,

While wrapt in wonder, I be - hold The sil - ver moon, and stars of gold.

God of my life, through all its days, My grateful tongue shall sound thy praise, The song shall wake with dawning light, And warble to the silent night.

## ROTHWELL.

L. M.

Blest be the Father and his love, To whose celestial source we owe Rivers of endless joy above, And rills of comfort, And rills of comfort here below.

My thoughts are searching, Lord, for thee, Amidst the shades of lonesome night, My earnest prayers ascend the skies, Before the dawn restores the light.

## ALL SAINTS.

## L. M.

## Knapp.

God of the sabbath, hear our vows, On this thy day, in this thy house; And own, as grateful sacrifice, The songs that in thy temple rise.

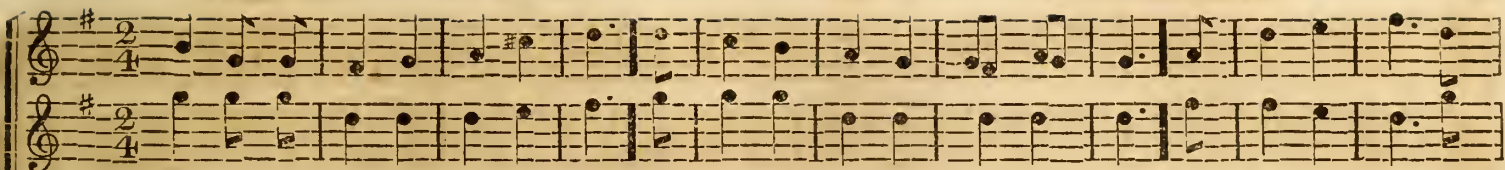


What sinners value I resign, Lord, 'tis enough that thou art mine ; This life's a dream, an empty show, But the bright world to  
I shall behold thy blissful face, And stand complete in righteousness.

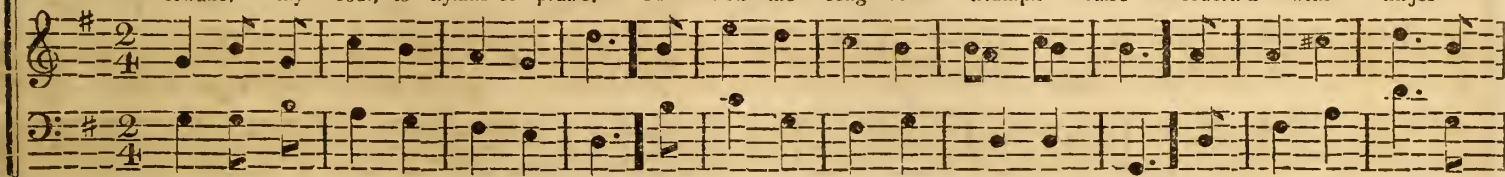
which I go, Hath joys substantial, and sincere, When shall I wake and find me there ! When shall I wake and find me there !

When I sur - vey the wondrous cross, On which the Prince of glo - ry died,

My rich - est gain I count but loss, And pour con - tempt on all my pride.



Awake, my soul, to hymns of praise, To God the song of triumph raise. Adorn'd with majes-



ty divine, What pomp, what glory, Lord, are thine! What pomp, what glory, Lord, are thine!





The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 3/4. The music is in G major, indicated by one sharp (F#). The lyrics are written below the staves, with some words spanning across multiple staves. The first system of music covers the first two lines of the lyrics. The second system covers the third and fourth lines. The third system covers the fifth and sixth lines. The fourth system covers the seventh and eighth lines. The music concludes with a double bar line and repeat signs on the final staff.

The flocks which graze the mountain's brow, The corn which clothes the plains be - low,

To ev'ry heart new transports bring, And hills and vales, And hills and vales rejoice and sing.

Now to the Lord a noble song, Awake, my soul, awake, my tongue, Hosanna to th' Eternal Name, And all his boundless love proclaim.

This musical score is for the hymn 'TRURO. L. M.' in 2/4 time. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one flat (B-flat). The melody is primarily in the treble staves, with the bass staff providing a harmonic accompaniment. The lyrics are written below the first three staves.

## QUERCY.

L. M.

With all my pow'rs of heart and tongue, I'll praise my Maker in my song, Angels shall hear the notes I raise, Approve the song, and join the praise.

This musical score is for the hymn 'QUERCY. L. M.' in 3/2 time. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one sharp (F-sharp). The melody is primarily in the treble staves, with the bass staff providing a harmonic accompaniment. The lyrics are written below the first three staves.

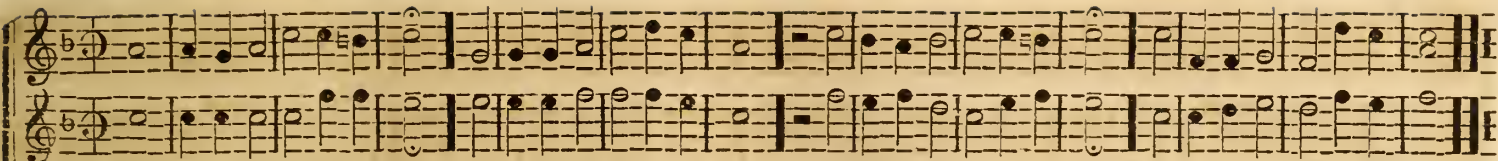
Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morning light, And talk of all thy truth at night.

## KIRKE.

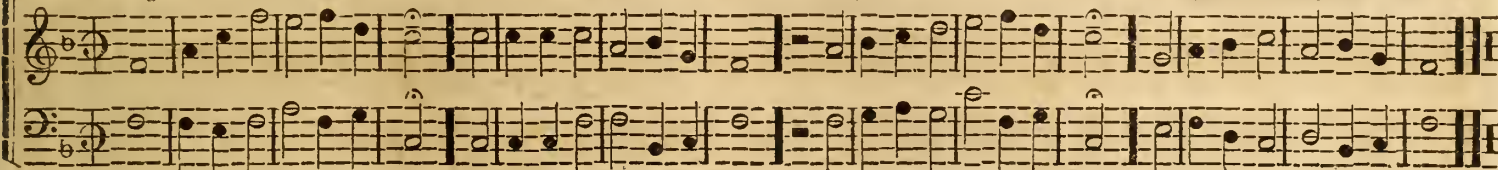
## L. M.

O Lord my God, in mercy turn, In mercy hear a sinner mourn: To thee I call, to thee I cry, O leave me, leave me not to die.





Sing to the Lord, who loud proclaims His various and his saving names ; O may they not be heard alone, But by our sure experience known.



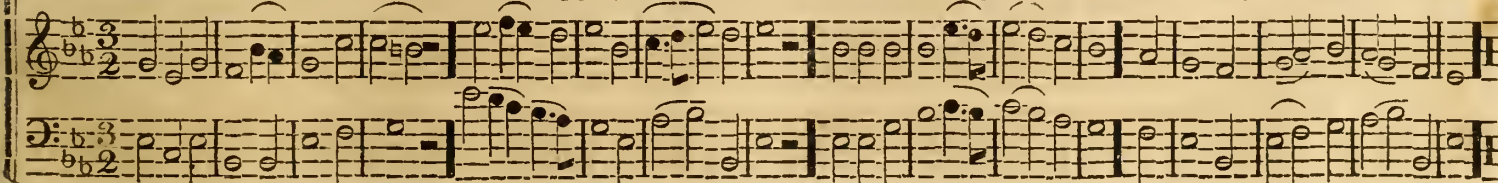
## NINETY-SEVENTH PSALM.

L. M.

Tuckey.



Darkness and clouds of awful shade His dazzling glory shroud in state, Justice and truth his guards are made, And fix'd by his pavillion, wait.



Fins.

Preserve me, Lord, in time of need For succour to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee. DC.

## MAYHEW.

L. M.

Were I inspir'd to preach and tell All that is done in heav'n or hell, Or could my faith the world remove, Still I am nothing without love.

Come, gentle patience, smile on pain, Then dying hope revives again, And wipes the tear from sorrow's eye,

While faith points upwards to the sky. And wipes the tear from sorrow's eye, While faith points upward to the sky.



The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The second staff is a treble clef with a key signature of two flats. The third staff is a treble clef with a key signature of two flats. The fourth staff is a bass clef with a key signature of two flats. The lyrics are written below the staves: "To whom but thee shall mortals go, To find the true and living way, That leads us".

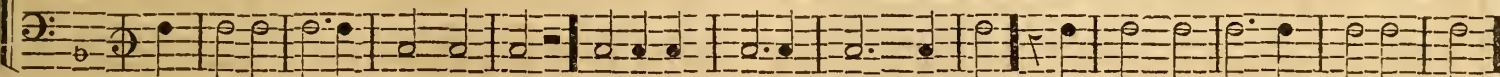
To whom but thee shall mortals go, To find the true and living way, That leads us

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats. The second staff is a treble clef with a key signature of two flats. The third staff is a treble clef with a key signature of two flats. The fourth staff is a bass clef with a key signature of two flats. The lyrics are written below the staves: "thro' this world of woe, To the bright realms of endless day. To the bright realms of endless day.".

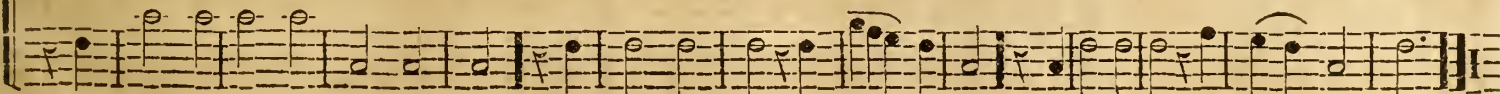
thro' this world of woe, To the bright realms of endless day. To the bright realms of endless day.

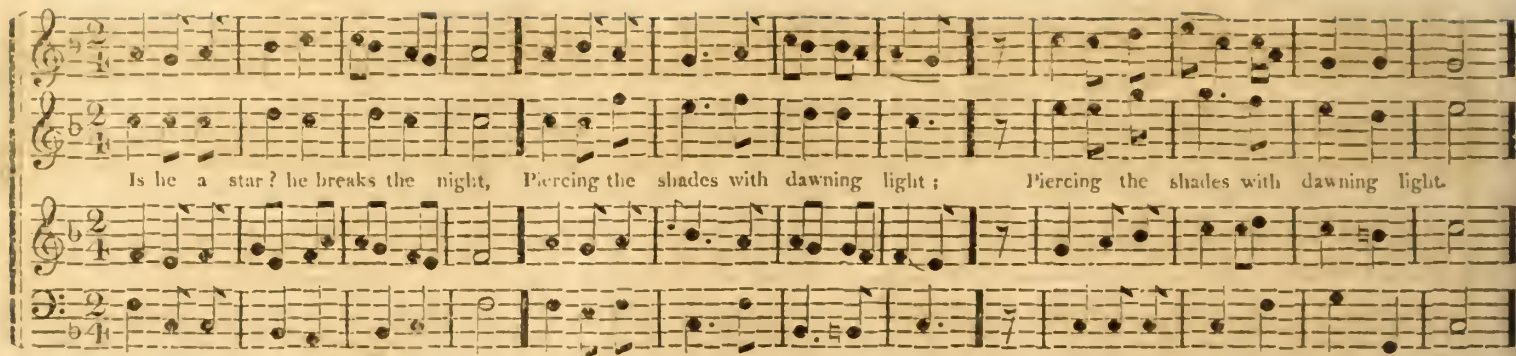


Unveil thy bosom, faithful tomb, Take this new treasure to thy trust, And give these sacred relics room



To slumber in the silent dust. And give these sacred relics room, To slumber in the silent dust.





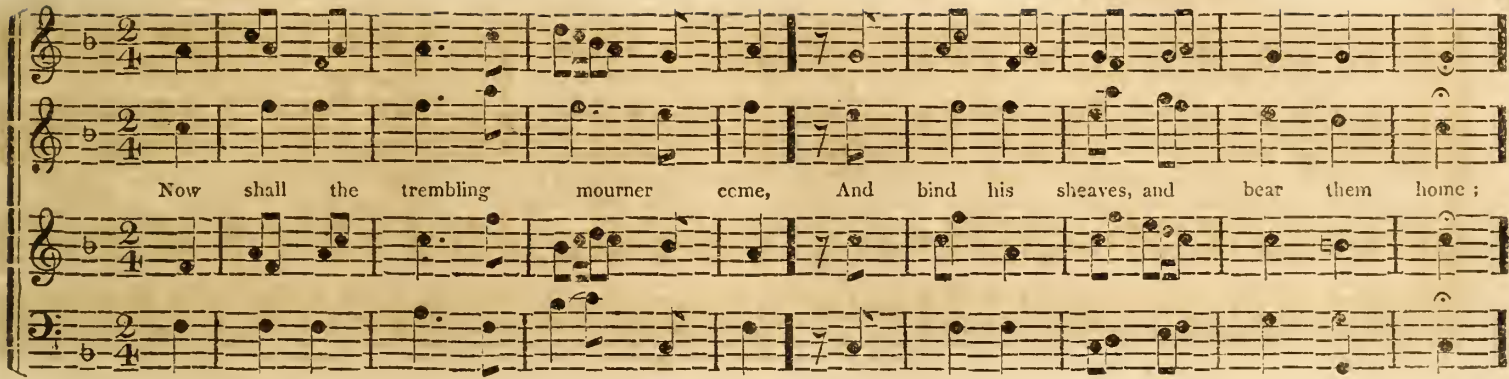
Is he a star? he breaks the night, Piercing the shades with dawning light; Piercing the shades with dawning light.



*Pia.* *For.*

I know his glories from a - far, I know the bright, the morning star. I know the bright, the morning star.





Now shall the trembling mourner come, And bind his sheaves, and bear them home ;



The voice, long broke with sighs shall sing, Till heav'n with hal - le - lu - jahs ring.

Lord, I will bless thee all my days, Thy praise shall dwell up - on my tongue.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a 2/4 time signature. The bottom two staves are in bass clef, also with a 2/4 time signature. The music is written in a simple, hymn-like style with quarter and eighth notes. A key signature change to one flat (B-flat) occurs after the first measure of each staff, indicated by a '7' in a circle. The lyrics are printed below the staves, aligned with the notes.

My soul shall glory in thy grace, And saints re - joice to hear the song.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It maintains the same 2/4 time signature and key signature. The lyrics are printed below the staves, aligned with the notes. The system concludes with a double bar line.

First system of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

In mem'ry of your dying friend, Do this, he said, till time shall end ;

Second system of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

Meet at my ta - ble, and re - cord The love of your de - part - ed Lord.



The King of saints, how fair his face, Adorn'd with majesty and grace!

He comes with blessings from above, And wins the nations to his love.

First system of a musical score in 2/4 time, key of B-flat major. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: "O what a - mazing joys they feel, While to their golden harps they sing, And sit on ev' - ry

Second system of the musical score, continuing from the first. It also consists of four staves. The lyrics are: "heav'n - ly hill, And sit on ev'ry heav'nly hill, And sing the triumphs of their King."

My passions rise and soar above, I'm wing'd with faith and fir'd with love ; Fain would I reach eternal things, And learn the

notes which Gabriel sings. Soon the kind minute will appear, When we shall leave these bodies here, And mount aloft to worlds on high,



To join the songs above the sky. And mount a - loft to worlds on high, To join the songs above the sky.

LORN.

L. M.

Pleyel.

Look down, O Lord, with pitying eye, Tho' loud our crimes for vengeance cry, Let mercy's louder voice prevail, Nor thy long suffering patience fail.

Pia

Thou dost the raging sea control, And change the surface of the deep; Thou mak'st the sleeping billows roll,

For.

Thou mak'st the rolling billows sleep. Thou mak'st the sleeping billows roll, Thou mak'st the rolling billows sleep.

How transient is the life of man! At most, a brief contracted span.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the staves, aligned with the notes.

It blooms, it fades, and serves to show, How vain, how frail, are things below.

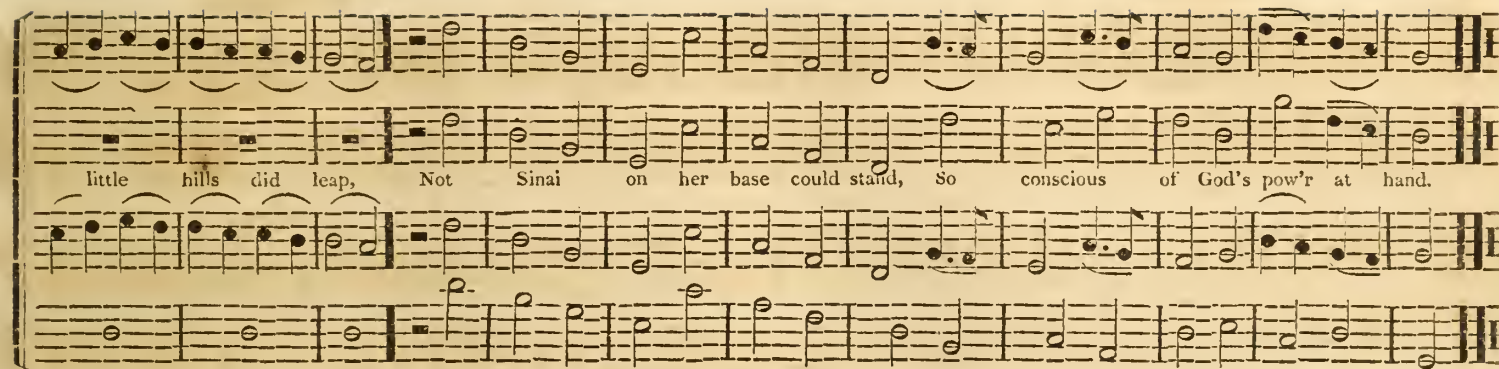
The second system of the musical score also consists of four staves in the same key and time signature as the first. The melody continues across the staves, with the lyrics 'It blooms, it fades, and serves to show, How vain, how frail, are things below.' written below. The system concludes with a double bar line.



When Israel, freed from Pharaoh's hand, Left the proud tyrant and his land. Across the deep their

journey lay, The deep divides to make them way. The mountains shook like trembling sheep, Like lambs the

Bassoon.

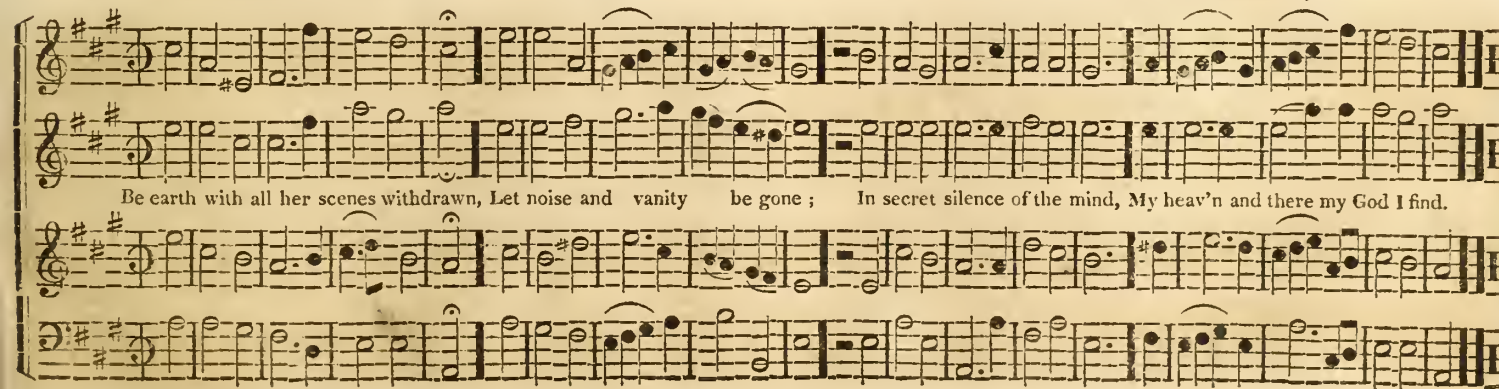


little hills did leap, Not Sinai on her base could stand, So conscious of God's pow'r at hand.

COSTELLOW.

L. M.

Costellow.



Be earth with all her scenes withdrawn, Let noise and vanity be gone; In secret silence of the mind, My heav'n and there my God I find.

O come, loud anthems let us sing, Loud thanks to our almighty King, For we our voices high should raise, When our salvation's Rock we praise.

## GHENT.

L. M.

Handel.

Forever shall my song record The truth and mercy of the Lord; Mercy and truth forever stand, Like heav'n, supported, by his hand.



When life's last conflict here is o'er, My spir - it, chain'd to flesh no more,

With what glad ac - cents shall I rise, To join the mu - sic of the skies.

First system of musical notation. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the second staff.

We bless the Lord, the just, the good, Who fills our mouths with joy and food ;

Second system of musical notation. It consists of four staves, continuing from the first system. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the second staff. The system ends with a double bar line.

Who pours his blessings from the skies, And loads us with his rich supplies.

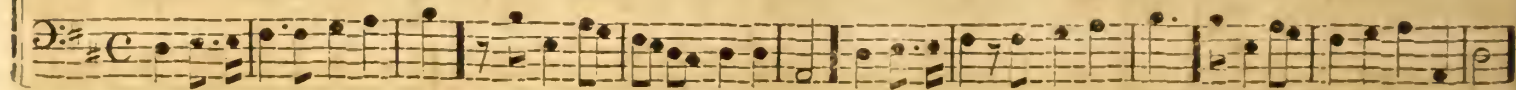
Earth from afar hath learnt thy fame, And men have learn'd to lisp thy name; But the full glories of thy mind, Leave all our soaring thoughts behind.

Come, all ye weary fainting souls, ye heavy laden sinners, come, I'll give you rest from all your toils, And lead you to my heav'nly home.



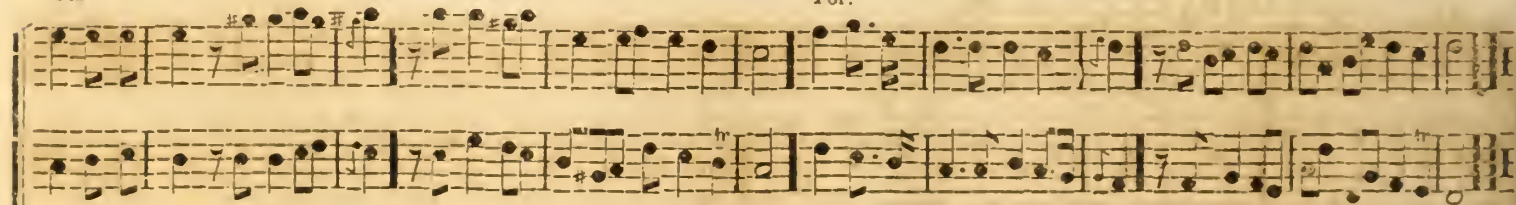


The spacious firmament on high, With all the blue ethereal sky, And spangled heav'ns, a shining frame, Their great Original proclaim.



*Pia.*

*For.*

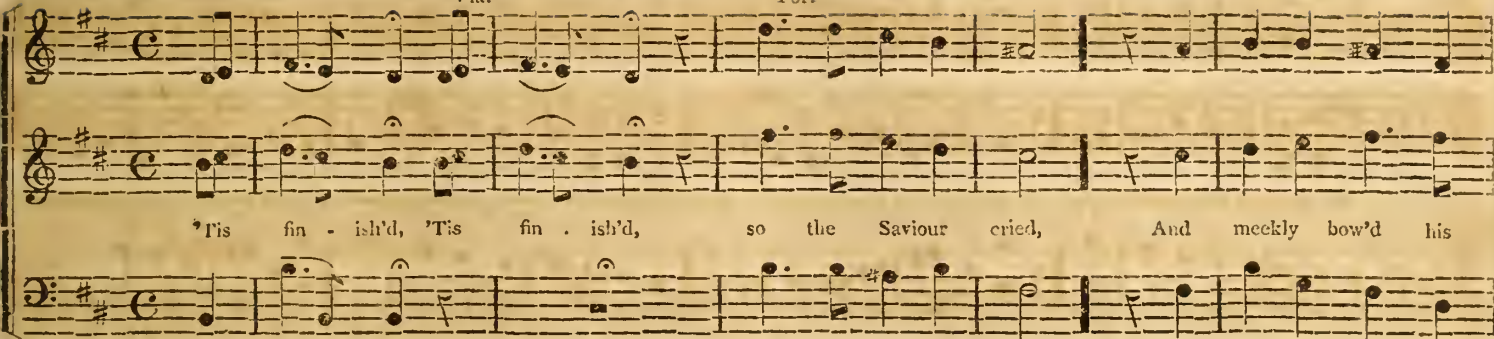


Th' unwearied sun, from day to day, Does his Creator's pow'r display: And publishes to ev'ry land, The work of an Almighty hand.



Pia.

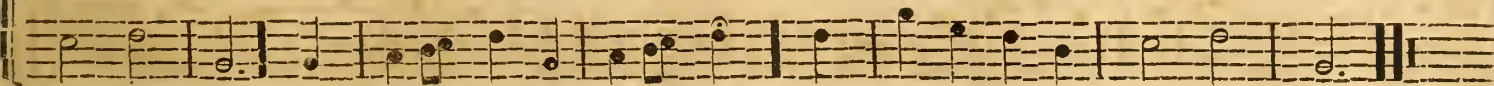
For.



'Tis fin - ish'd, 'Tis fin . ish'd, so the Saviour cried, And meekly bow'd his



head and died. 'Tis finish'd, yes, the race is run, The battle's fought, the vict'ry won.



## GUILFORD.

S. M.

J. Arnold.

I hear the voice of woe, I hear a brother's sigh, Then let my heart with pity flow, With tears of love mine eye.

## FAIRFIELD.

S. M.

Let differing nations join, To celebrate thy fame, And all the world, O Lord, combine, To praise thy glorious name.



Shall wisdom cry aloud, And not her speech be heard? The voice of God's eternal word, Deserves it no regard? Deserves it no regard?

This musical score is for a hymn titled 'FROOME. S. M. Husband.' It consists of four staves of music. The first three staves are for the vocal parts (Soprano, Alto, and Tenor), and the fourth staff is for the bass. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: 'Shall wisdom cry aloud, And not her speech be heard? The voice of God's eternal word, Deserves it no regard? Deserves it no regard?' The music is written in a style typical of 18th or 19th-century hymnals, with notes, rests, and bar lines clearly visible.

Behold the lofty sky Declares its Maker God, And all the starry works on high Proclaim his pow'r abroad.

This musical score is for a hymn titled 'WARTON. S. M. T. Jackson.' It consists of four staves of music. The first three staves are for the vocal parts (Soprano, Alto, and Tenor), and the fourth staff is for the bass. The key signature is one sharp (F-sharp) and the time signature is 3/4. The lyrics are: 'Behold the lofty sky Declares its Maker God, And all the starry works on high Proclaim his pow'r abroad.' The music is written in a style typical of 18th or 19th-century hymnals, with notes, rests, and bar lines clearly visible.

Behold, the morning sun Begins his glorious way, His beams through all the nations run, And life and light convey.

## USTICK.

## S. M.

O lead me to the rock, That's high above my head, And make the covert of thy wings My shelter and my shade.

Pia.

My soul repeat his praise, Whose mercies are so great, Whose anger is so slow to rise, So ready to abate. High as the

For.

Pia.

For.

heav'ns are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed. Our highest thoughts exceed.



Sing to the Lord aloud, And make a joyful noise. God is our strength, our Saviour God. Let Israel hear his voice.

## ST. BRIDGE'S.

S. M.

Dr. Howard.

From lowest depths of woe, To God I send my cry; Lord, hear my supplicating voice, And graciously reply.

Four staves of music in 3/4 time. The first staff is a treble clef melody. The second staff is a treble clef accompaniment. The third staff is a treble clef melody. The fourth staff is a bass clef accompaniment. The lyrics are written below the second staff.

O thou, whose mercy hears Contrition's humble sigh, Whose hand, indulgent, wipes the tears From ev'ry weeping eye

## SUTTON.

## S. M.

Four staves of music in 3/2 time. The first staff is a treble clef melody. The second staff is a treble clef accompaniment. The third staff is a treble clef melody. The fourth staff is a bass clef accompaniment. The lyrics are written below the second staff.

Maker and sovereign Lord Of heav'n and earth and seas, Thy providence confirms thy word, And answers thy decrees.

Behold, the morning sun Begins his glorious way, His beams through all the nations run, And life and light convey.

ST. THOMAS.

S. M.

A. Williams.

Hark! it is wisdom's voice, That spreads itself around; Come hither, all ye sons of death, And listen to the sound.



Grace, 'tis a charming sound, Harmonious to the ear; Heav'n with the echo shall resound,

The first system of the musical score for 'Rutland' consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The melody begins with a treble clef and a key signature of one sharp. The piano part begins with a bass clef and a key signature of one sharp. The lyrics are written below the vocal staves.

And all the earth shall hear. Heav'n with the echo shall resound, And all the earth shall hear.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves. The lyrics are written below the vocal staves. The score ends with a double bar line.

On the fair heav'nly hills, The saints are blest a - bove, Where joy like

The first system of the musical score for 'ELYSIUM'. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the second and third staves.

morning dew dis - til's. And all the air is love. And all the air is love.

The second system of the musical score for 'ELYSIUM'. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the second and third staves.

He leads me to the place Where heav'nly pasture grows, Where living waters gently pass, And full salvation flows.

This musical score is for the hymn 'SHIRLAND' in S. M. (Short Meter) style. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the bass line. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the staves, with the melody line having lyrics under it and the bass line having lyrics below it.

## LUCERN.

## S. M.

## Dixon.

The hill, the lawn, the lake With thousand beauties, shine, The silent grove, and awful shade. Proclaim his pow'r divine.

This musical score is for the hymn 'LUCERN' in S. M. (Short Meter) style, composed by Dixon. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the bass line. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the staves, with the melody line having lyrics under it and the bass line having lyrics below it.



Let us sound his praise abroad, And hymns of glory sing; Jehovah is the sovereign God, The universal King.

## CHORUS.

Slow.

Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord.

Let all our songs a - bound, And all our tears be dry, We're marching

This system contains the first four staves of music. The first two staves are vocal parts with lyrics underneath. The third and fourth staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C).

through Im - man - uel's ground, To fairer worlds on high, To fairer worlds on high.

This system contains the next four staves of music, continuing the vocal and piano parts from the first system. It concludes with a double bar line.

Thou centre of my rest, Look down with pitying eye, While with protracted pain oppress'd, I breathe the plaintive sigh.

## WINTHROP.

S. M.

T. Jackson.

Far as thy name is known, The world declares thy praise; Thy saints, O Lord, before thy throne, Their songs of honor raise.



My thirsty fainting soul Thy mercy does implore, Not travellers, in desert lands, Can pant for water more.

## MOUNT EPHRAIM.

S. M.

Milgrove.

Great is the Lord our God, And let his praise be great; He makes his church his blest abode, His most delightful seat.

First system of the hymn. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written on the first staff, with the lyrics underneath. The second staff provides a harmonic accompaniment. The third and fourth staves provide a bass line. The lyrics for this system are: "If God af - ford me 'aid, Why should I yield to fear? Tho' I may walk thr' death's dark shade,"

Second system of the hymn. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody continues on the first staff, with the lyrics underneath. The second staff provides a harmonic accompaniment. The third and fourth staves provide a bass line. The lyrics for this system are: "My shepherd's with me there Though I may walk thro' death's dark shade, My shepherd's with me there."

Pia.

First system of musical notation for the song 'Wakefield'. It consists of four staves: a vocal line (treble clef) and three piano accompaniment staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staff.

O may the church be - low lie - semble that a - bove, Where springs of purest pleasure flow,

For.

Second system of musical notation for the song 'Wakefield'. It continues with four staves: a vocal line and three piano accompaniment staves. The lyrics are written below the vocal staff.

And ev'ry heart is love. Where springs of purest pleasure flow, And ev'ry heart is love.



My soul, with joy at - tend, While Je - sus si - lence breaks :

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom two staves are in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music features a melody in the upper staves and a supporting bass line in the lower staves. The lyrics are written below the staves.

No an - gel's harp such mu - sic yields, As what my shep - herd speaks.

The second system of the musical score also consists of four staves, continuing the melody and bass line from the first system. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves.

With looks se - rene, he said, Go vis - it Christ your king : And straight a

This system contains the first four staves of music. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the bass line. The time signature is 3/4 and the key signature has one flat (B-flat). The lyrics are: "With looks serene, he said, Go visit Christ your king : And straight a".

flaming <sup>3</sup> troop appear'd, The shep - herds heard them sing The shepherds heard them sing.

This system contains the next four staves of music. The time signature remains 3/4 and the key signature remains one flat. The lyrics are: "flaming <sup>3</sup> troop appear'd, The shepherds heard them sing The shepherds heard them sing." The first staff of this system includes a triplet of eighth notes marked with a '3'.

Shall we go on to sin. Because thy grace abounds? Or crucify the Lord again, And open all his wounds?

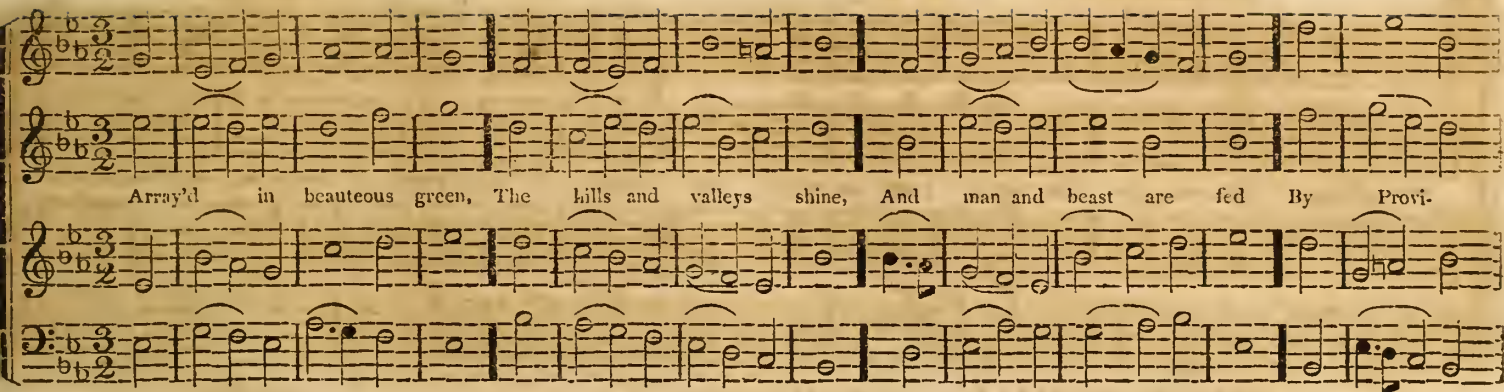
## FOUNDER'S HALL.

S. M.

Walker.

Behold, with awful pomp, The Judge prepares to come, Th' archangel sounds the dreadful trump, And wake the gen'ral doom, And wakes, &c.





Array'd in beauteous green, The hills and valleys shine, And man and beast are fed By Provi-



dence divine. The harvest bows its golden ears, The copious seed Of future years.

Blow ye the trump - et, blow The gladly, sol - emn sound; Let all the na - tions know,

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The music is written in a key with one flat (B-flat). The lyrics are written below the staves, aligned with the notes.

To earth's re - mot - est bound. The year of Jubilee is come, Return, ye ransom'd sinners, home. Return, Return ye

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 2/4. The music is written in a key with one flat (B-flat). The lyrics are written below the staves, aligned with the notes.

ransom'd sinners home. Return, ye ransom'd sinners, home, Re - turn, ye ransom'd sinners, home.

N. B. In singing other words, omit what is between the two last double bars.

# GROVE.

# H. M.

The God who rules above :

And makes them taste his love.

His aints shall raise His honors high,

Let all the nations fear

He brings his people near,

While earth and sky Attempt his praise.



We give immortal praise To God the Father's love, For all our comforts here, And better hopes above. And better hopes above.

He sent his own beloved Son To die for sins which man had done. To die for sins which man had done.

Ye tribes of Adam, join, With heav'n and earth and seas, And offer notes divine To your Cre-

This system contains the first four staves of music. The first two staves are for the vocal parts, and the last two are for the keyboard accompaniment. The music is in G major and 4/4 time. The lyrics are written below the vocal staves.

ator's praise. Ye holy throng Of angels bright, In worlds of light, Begin the song.

This system contains the next four staves of music. The first two staves are for the vocal parts, and the last two are for the keyboard accompaniment. The music continues in G major and 4/4 time. The lyrics are written below the vocal staves.

Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs employ, His

praise your songs employ Above the starry frame. Above the starry frame. Ye holy throng Of



angels bright, In worlds of light, Begin the song. Ye holy throng of angels bright, In worlds of light, Begin the song.

NORWICH.

H. M.

Dr. Green.

To save our souls from death? To keep our mortal breath. Nor fear to die, Thou call us home.

Hast thou not giv'n thy word, And we can trust thee, Lord, We'll go and come, Till from on high,

First system of musical notation for 'Carmarthen'. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the staves.

Loud to the Prince of heav'n Your cheerful voices raise : To him your vows be giv'n, And fill his courts with praise.

Second system of musical notation for 'Carmarthen'. It consists of four staves, continuing from the first system. The key signature and time signature remain the same. The melody and accompaniment continue across these staves. The lyrics are written below the staves.

With conscious worth, All clad in arms, All bright in charms, He sallies forth. All bright in charms, He sallies forth.



Forth in the flowery spring We see thy beauty move; The birds on branches sing Thy tender.

ness and love. Wide flush the hills; The air is balm; De - vo - tion's calm The bosom fills.



Blow ye the trumpet, blow The gladly solemn sound : Let all the nations know To earth's re-

The first system of the musical score for 'Bethesda' consists of four staves. The top two staves are for vocal parts, with treble clefs and a key signature of one flat (B-flat). The bottom two staves are for piano accompaniment, with a treble and bass clef and a key signature of one flat. The time signature is 4/4. The lyrics are written below the staves, aligned with the music.

motest bound, The year of Jubilee is come ; Re . turn, ye ransom'd sinners, home.

The second system of the musical score continues the piece. It also consists of four staves with the same instrumental and vocal parts. The lyrics continue below the staves, ending with a double bar line.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/2. The music features a mix of half and quarter notes, with some measures containing rests. The lyrics are written below the vocal staves.

To God, the mighty Lord, Your joyful thanks repeat: To him due praise afford, As good as

The second system of the musical score continues the composition with four staves. It maintains the same key signature and time signature as the first system. The lyrics are written below the vocal staves.

he is great. For God does prove Our constant friend; His boundless love Shall never end.

Think, mighty God, on feeble man, How few his hours, how short his span! Short from the cradle to the grave!

Who can secure his vital breath, Against the bold demands of death, With skill to fly or pow'r to save?



Great God, the heav'n's well order'd frame Declares the glories of thy name; Here thy rich works of wonder shine;

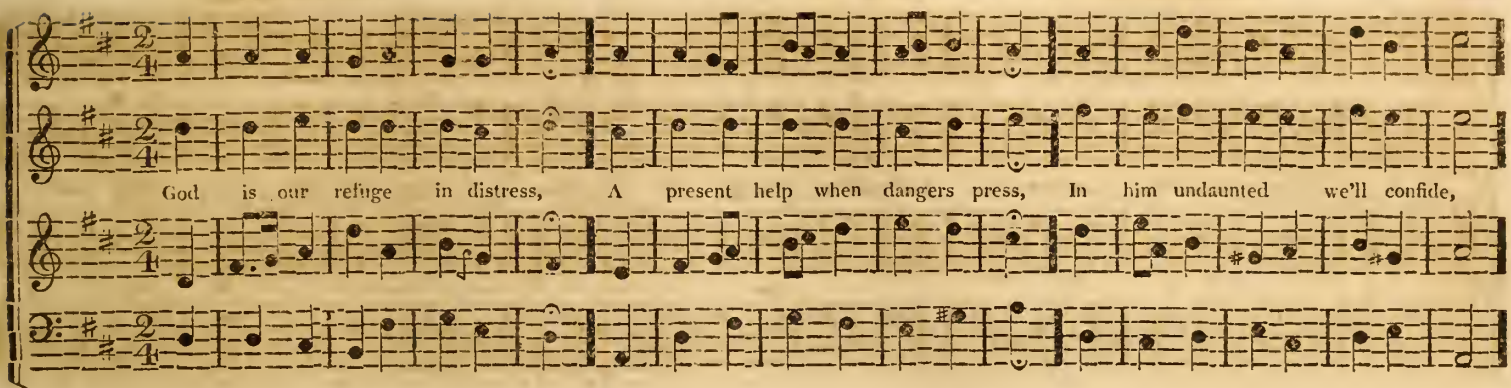
A thousand starry beauties there, A thousand radiant marks appear, Of boundless pow'r and skill divine. Of boundless pow'r and skill divine.

He fram'd the globe, he spread the sky, And all the shining worlds on high, And reigns complete in glory there.

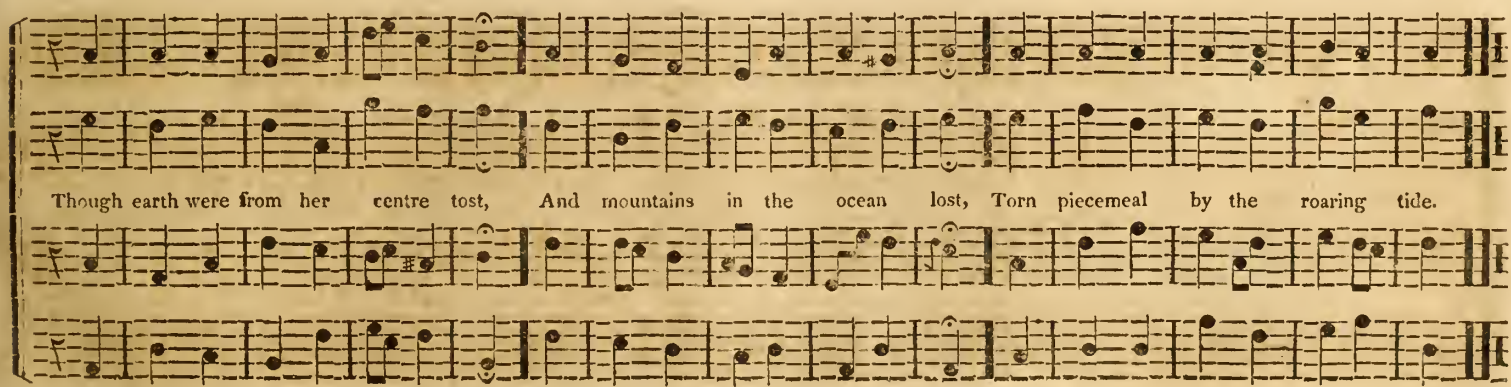
The first system of the musical score consists of four staves. The top two staves are in treble clef with a 3/4 time signature. The bottom two staves are in bass clef with a 3/4 time signature. The music is written in a simple, hymn-like style with whole and half notes. The lyrics are printed below the second staff.

His beams are majes - ty and light, His glories how divinely bright ! His temple, how divinely fair !

The second system of the musical score also consists of four staves, continuing the melody and harmony from the first system. The lyrics are printed below the second staff.

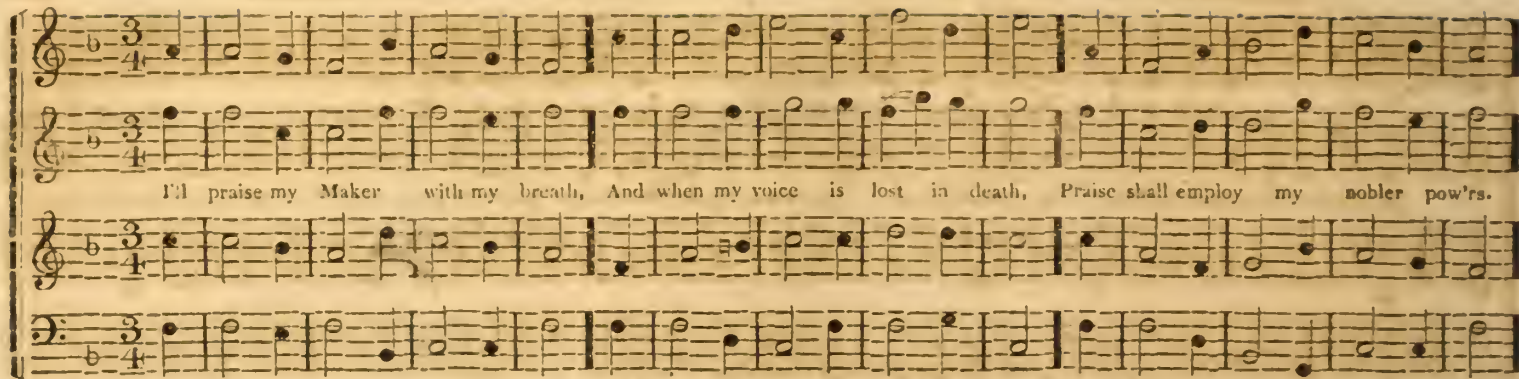


God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide,

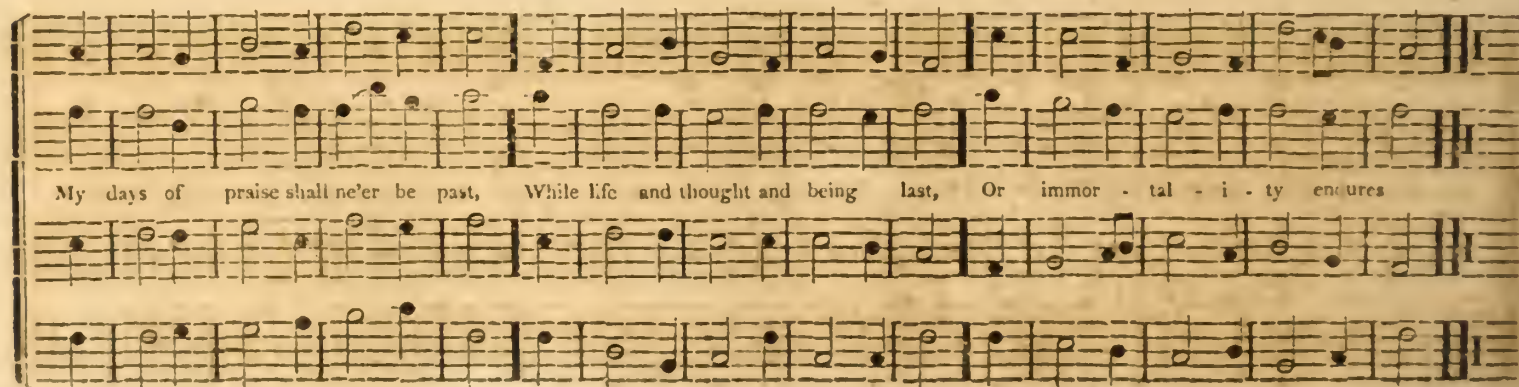


Though earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.





I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs.



My days of praise shall ne'er be past, While life and thought and being last, Or immor - tal - i - ty endures

Yet a few years, or days, perhaps, Or moments pass, in silent lapse, And time, to me, shall be no more, No more the sun these

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, melodic style with many eighth and sixteenth notes. The lyrics are written below the staves, aligned with the notes.

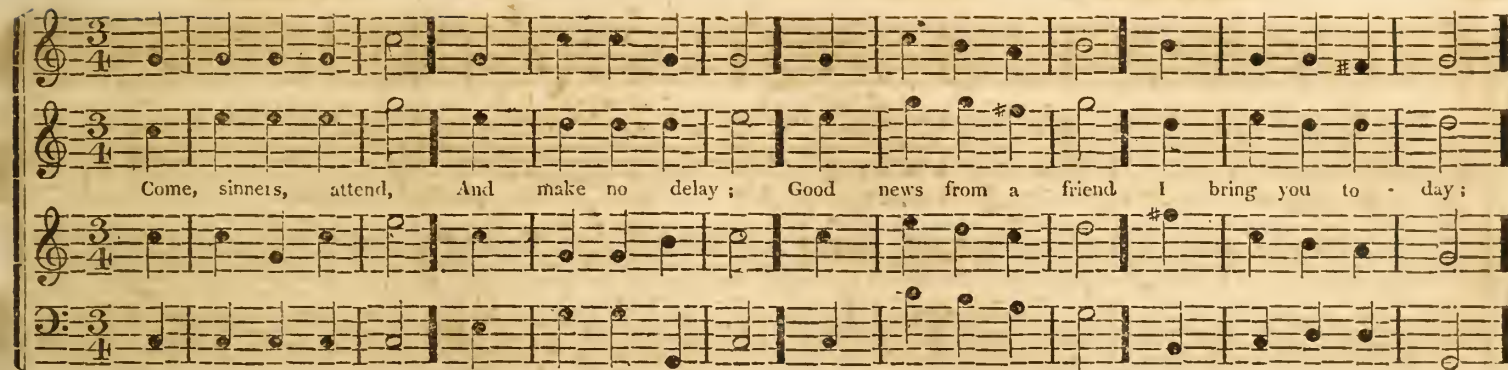
eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's delusive dream be o'er.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics continue below the staves.

Jesus, we hang upon the word Our faithful souls have heard of thee; Be mindful of thy promise, Lord,

Thy promise made to all and me, Thy foll'wers, who thy steps pursue, And dare believe that God is true.





Come, sinners, attend, And make no delay ; Good news from a friend I bring you to - day ;



Glad news of sal - va - tion, Come now and re - ceive ; There's no condem - nation, To them who believe.

O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing;

In their great Cre - a - tor Let all men rejoice, And heirs of salvation Be glad in their King

First system of musical notation, consisting of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on the first staff, and the accompaniment is on the other three staves. The lyrics are: Eternal Spirit, Source of light, Enliv'ning con - se - crating Fire, Descend, and with celes - tial, heat, Our

Second system of musical notation, consisting of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on the first staff, and the accompaniment is on the other three staves. The lyrics are: dull, our frozen hearts inspire ; Our souls refine, our dross consume ; Come, con - de - scend - ing Spirit, come.



How can we adore, Or worthily praise, Thy goodness and pow'r. Thou God of all grace! With honor and blessing Be-

fore thee we fall, Most gladly confessing Thee Father of all. Most gladly confessing Thee Father of all.

## MORNING HYMN.

Six Line L. M.

Costellow.

167

Soon as the morn salutes your eyes, And from sweet sleep, refresh'd, you rise, Think on the Author of the light,

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The second staff is in treble clef with a key signature of two flats and a 3/4 time signature. The third staff is in treble clef with a key signature of two flats and a 3/4 time signature. The fourth staff is in bass clef with a key signature of two flats and a 3/4 time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first three staves.

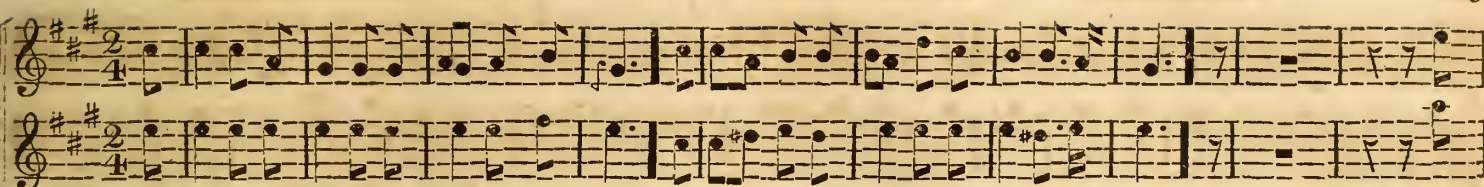
And praise him for that glorious sight; His mercy infi - nite implore, His goodness infi - nite adore.

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. The second staff is in treble clef with a key signature of two flats and a 3/4 time signature. The third staff is in treble clef with a key signature of two flats and a 3/4 time signature. The fourth staff is in bass clef with a key signature of two flats and a 3/4 time signature. The lyrics are written below the staves, with the second line of lyrics corresponding to the second three staves.

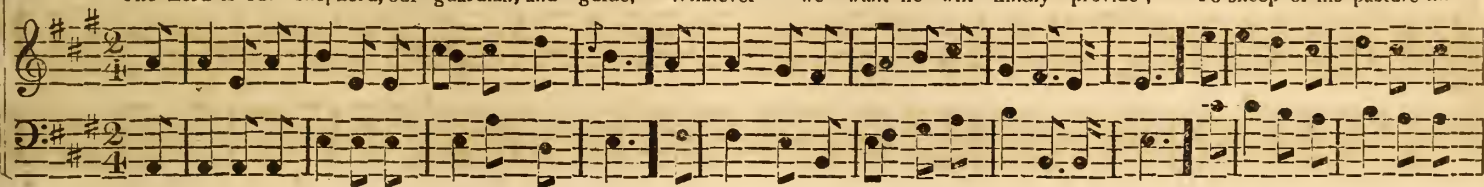
Come, thou dear Lord, thyself reveal, And let the promise now take place: Be it according to thy will

According to thy word of grace. Thy sorrow - ful dis - ci - ples cheer, And send us down the Comforter.

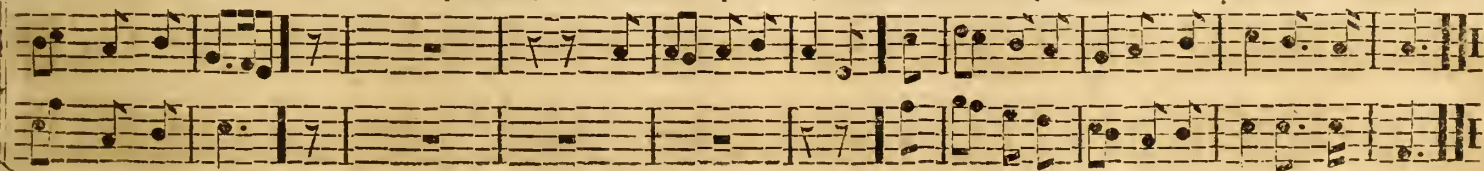




The Lord is our shepherd, our guardian, and guide, Whatever we want he will kindly provide ; To sheep of his pasture his



mercies abound, His care and protection, His care and protection, His care and protection his flock will surround.



Bless God, O my soul! Rejoice in his name, And let my glad voice Thy greatness proclaim, Thy greatness proclaim. Surpassing in

honour, Dominion and might, Thy throne is the heaven, Thy robe is the light. Thy throne is the heaven, Thy robe is the light.

The musical score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal staves.

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high. Hide me, O my

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are written below the vocal staves.

Saviour, hide, Till the storm of life is past ; Safe into thy haven guide ; O receive, O receive, O receive my soul at last.

The second system of the musical score also consists of four staves, continuing the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staves.

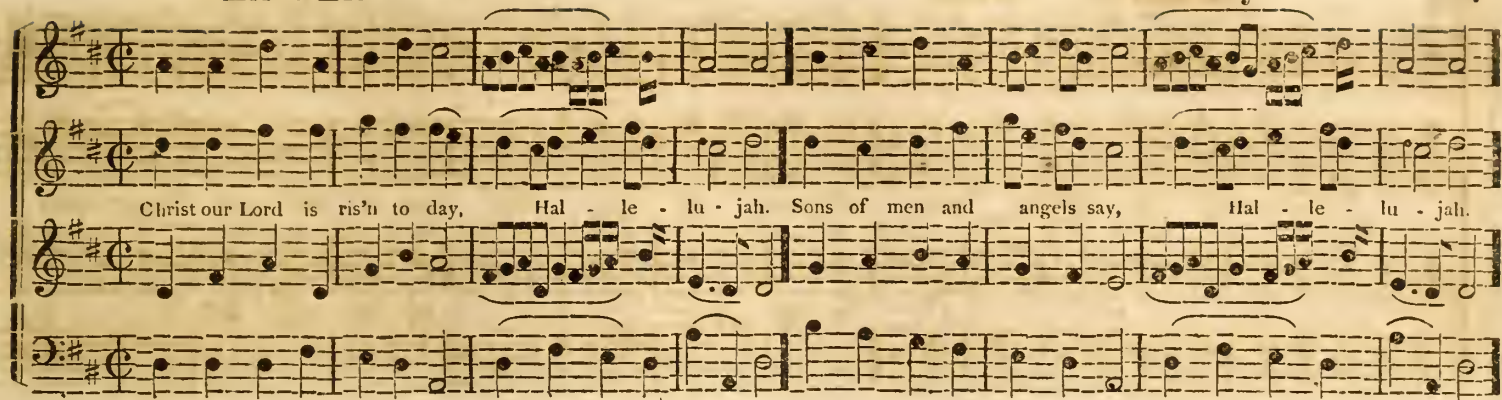


Son of God, thy blessing grant, Still supply our ev'ry want, Tree of life, thine influence shed,

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat (B-flat). The music is written in a common time signature (C). The lyrics are written below the staves, with some words like 'ev'ry' and 'Tree' having a slur over them. The first staff ends with a double bar line.

With thy sap our spirits feed. Here we suppli - cate thy throne, Here thou mak'st thy glories known.

The second system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat (B-flat). The music is written in a common time signature (C). The lyrics are written below the staves, with some words like 'suppli - cate' and 'mak'st' having a slur over them. The first staff ends with a double bar line.



Christ our Lord is ris'n to day, Hal - le - lu - jah. Sons of men and angels say, Hal - le - lu - jah.



Raise your joys and triumphs high, Hal - le - lu - jah. Sing, ye heav'ns, and earth reply, Hal - le - lu - jah.



When his spirit leads us home, When we to his glory come, We shall all his fullness prove Of our Lord's redeeming love.



Hither all your music bring, Strike aloud each cheerful string: Mortals, join the host above, Join to praise redeeming love.



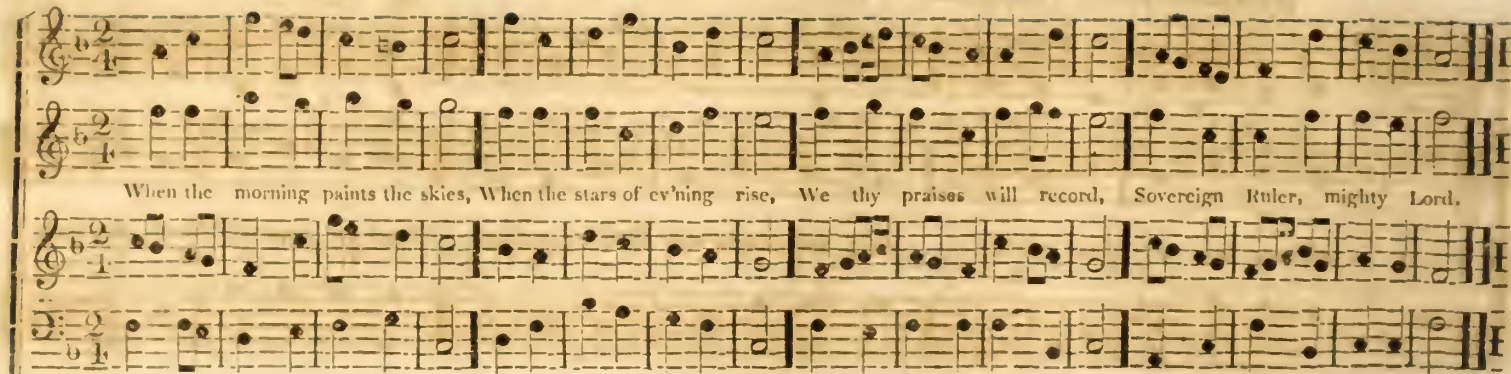


Now begin the heav'nly theme, Sing aloud in Jesus' name, Sing aloud in Jesus' name:

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature (C). The melody is primarily in the treble staves, with the bass staves providing a harmonic accompaniment. The lyrics are written below the staves, aligned with the notes.

Ye who Jesus' kindness prove, Triumph in redeem - ing love. Triumph in redeeming love.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the staves, aligned with the notes. The music concludes with a double bar line at the end of the fourth staff.

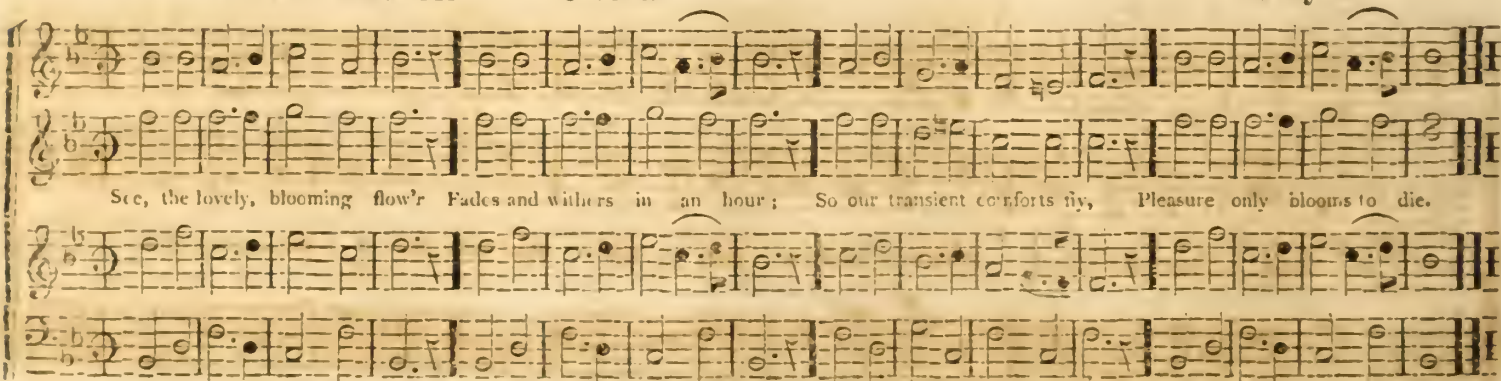


When the morning paints the skies, When the stars of ev'ning rise, We thy praises will record, Sovereign Ruler, mighty Lord.

## CONDOLENCE.

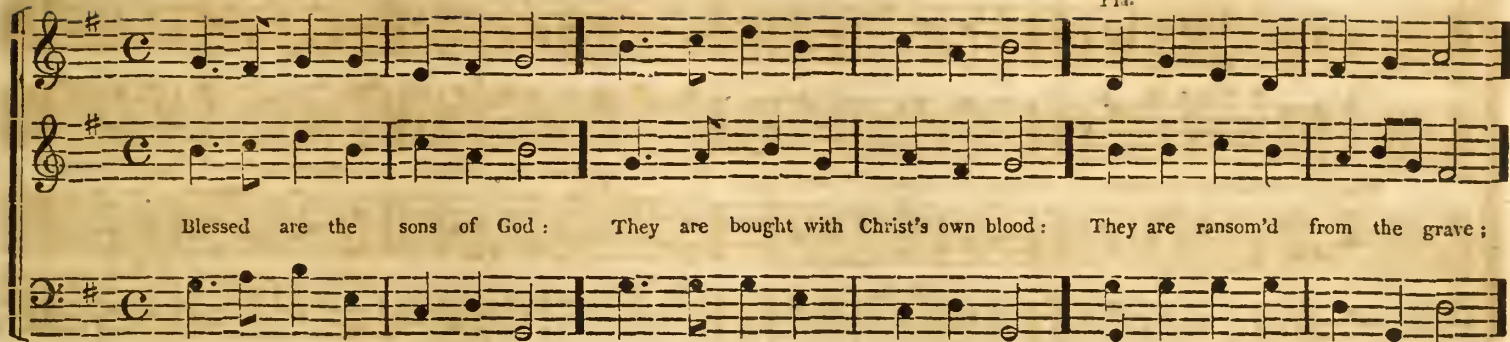
Sevens.

Pleyel.



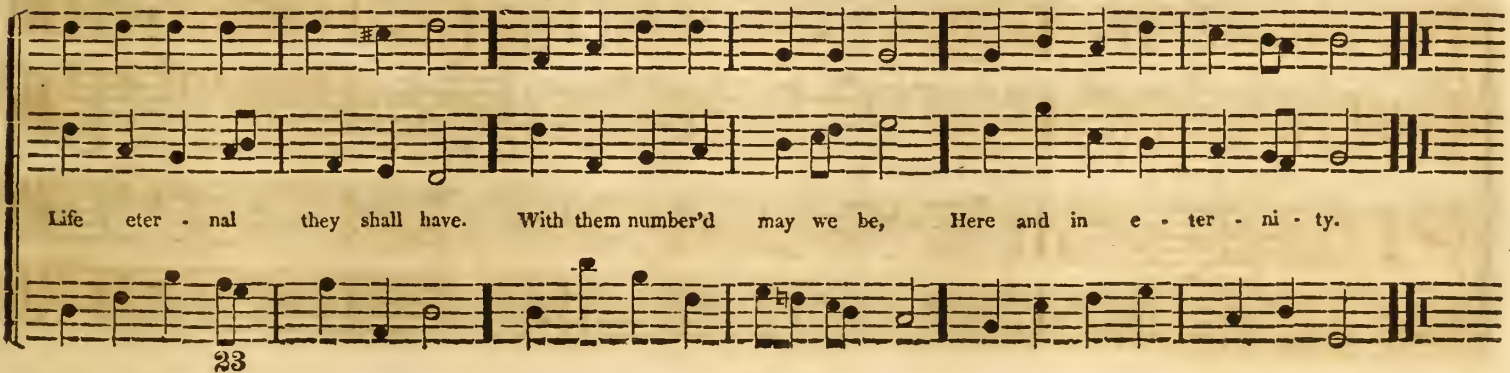
See, the lovely, blooming flow'r Fades and withers in an hour; So our transient comforts fly, Pleasure only blooms to die.

Fin.



Blessed are the sons of God : They are bought with Christ's own blood : They are ransom'd from the grave ;

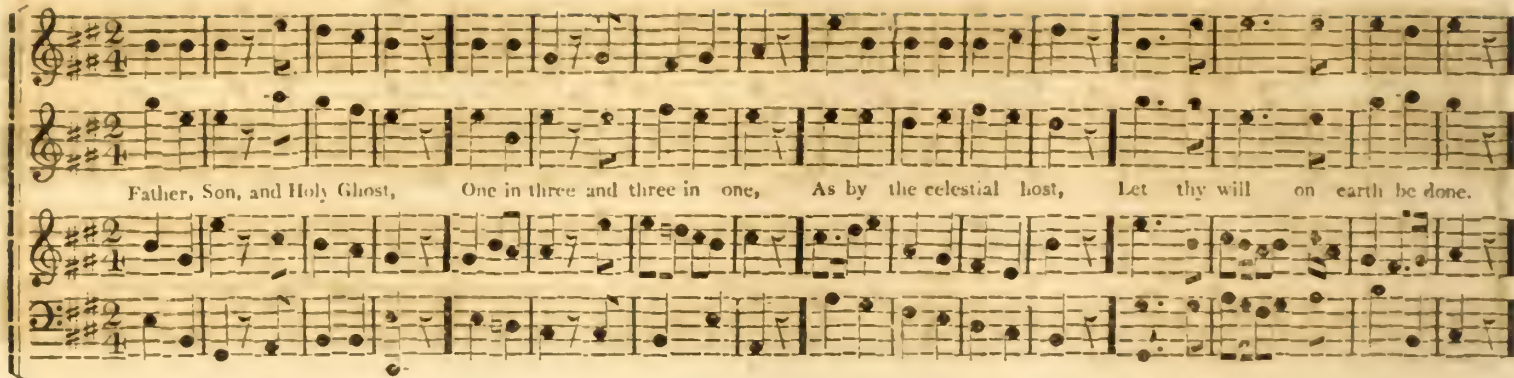
For.



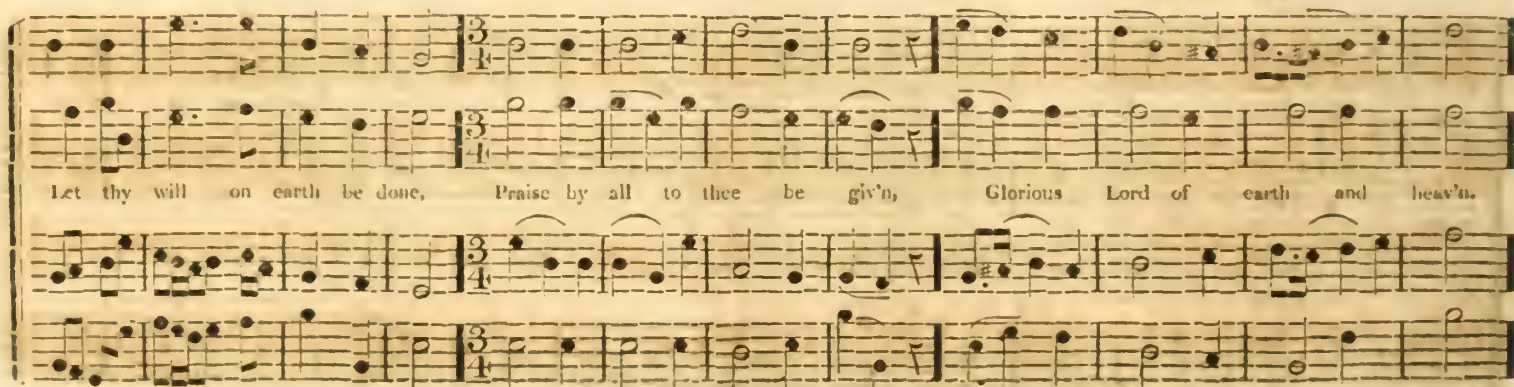
Life eter - nal they shall have. With them number'd may we be, Here and in e - ter - ni - ty.

23





Father, Son, and Holy Ghost, One in three and three in one, As by the celestial host, Let thy will on earth be done.



Let thy will on earth be done, Praise by all to thee be giv'n, Glorious Lord of earth and heav'n.



Glorious Lord of earth and heav'n. Men on earth and saints above, Sing thine ever - lasting love.

## LO'THIAN.

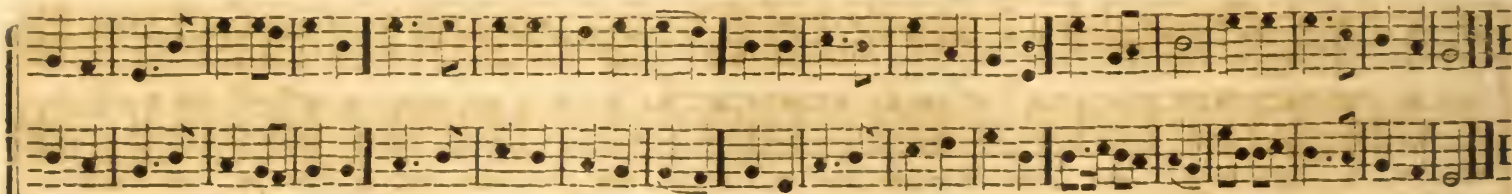
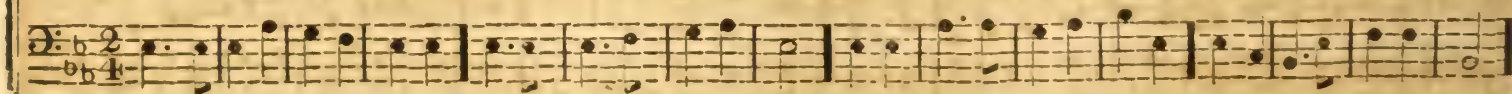
## Sevens.



Angels, roll the stone away; Death, give up thy raughty prey. See, he rises from the tomb, Shining in inmortal bloom.



Jesus, full of all compassion, Hear a humble suppliant's cry, Let me know thy great salvation, See I languish, faint and die.



Guilty, but with heart relenting, Overwhelm'd with helpless grief, Prostrate at thy feet repenting, Send, O send, Send O send me quick relief.





Praise to thee, thou great Creator, Praise to thee from every tongue! Join, my soul, with ev'ry creature,

Join the u - ni - versal song, Hal - le - lujah, Hal - le - lu - jah, Hal - le - lujah, Hal - le - lu - jah, A - men.

Lord, dismiss us with thy blessing, Hope and comfort from above, Let us each, thy peace possessing, Triumph in redeeming love.

The musical score for 'Sicilian Hymn' consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The melody is written on the first three staves, and the bass line is on the fourth. The lyrics are written below the first three staves.

## JORDAN.

8. 7.

Guide me, O thou great Jehovah, Pilgrim, through this barren land ; Bread of heaven, Bread of heaven, Feed me till I want no more.

I am weak, but thou art mighty, Hold me with thy pow'rful hand.

The musical score for 'Jordan' consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The melody is written on the first three staves, and the bass line is on the fourth. The lyrics are written below the first three staves.



First system of the hymn. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The melody is written in the soprano and alto parts. The lyrics are: "Come, thou Fount of every blessing, Tune my heart to sing thy grace. Streams of mercy".

Come, thou Fount of every blessing, Tune my heart to sing thy grace. Streams of mercy

Second system of the hymn. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The melody continues from the first system. The lyrics are: "never ceasing, Call for loudest songs of praise. Call for loudest songs of praise.".

never ceasing, Call for loudest songs of praise. Call for loudest songs of praise.



Love divine, all love excelling, Joy of heav'n to earth come down! Jesus, thou art all compassion,  
Fix in us thy humble dwelling, All thy faithful mercies crown.

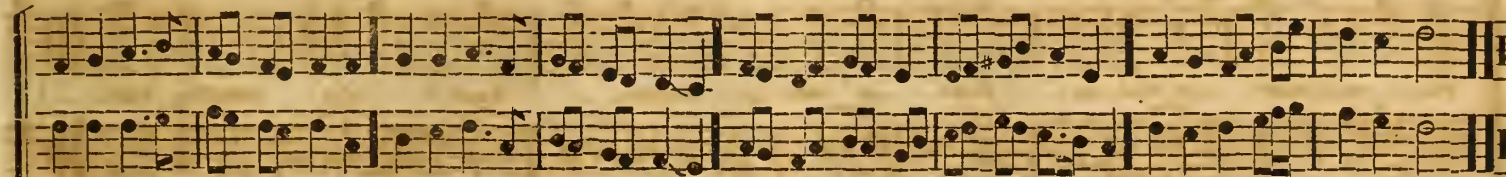
The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves.

Pure, unbounded love thou art; Visit us with thy salvation, Enter ev'ry trembling heart.

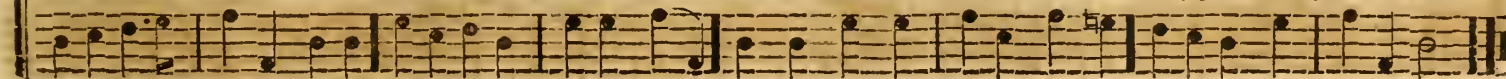
The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.



See how beauteous, on the mountains. Are their feet whose blest design, Is to guide us to the fountains, That o'erflow with bliss divine.



While these heralds of salvation His abounding grace proclaim, Let his friends, in ev'ry station, Gladly join to spread his fame.



Pia.

For.

Guide me, O thou great Jehovah, Pilgrim through this barren land! I am weak, but thou art

Pia.

For.

mighty, Hold me with thy powerful hand. Bread of heaven, Bread of heaven, Feed me, till I want no more.



How pleasant 'tis, to see Kindred and friends agree, Each in their proper station move,

The first system of the musical score for 'St. Giles' consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The melody is written on the top staff, with the lyrics 'How pleasant 'tis, to see Kindred and friends agree, Each in their proper station move,' written below the second and third staves. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

And each fulfil their part, With sym - pa - thi - sing heart, In all the cares of life and love.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves (two treble, two bass) in the same key signature and time signature. The lyrics 'And each fulfil their part, With sym - pa - thi - sing heart, In all the cares of life and love.' are written below the second and third staves. The musical notation includes various note values, rests, and accidentals, concluding with a double bar line.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The music is written in a hymn style with various note values including eighth, quarter, and half notes, as well as rests. The lyrics are written below the staves.

Zion, thrice happy place, Adorn'd with wondrous grace, And walls of strength embrace thee round, In thee our

The second system of the musical score consists of four staves, continuing the melody and harmony from the first system. The notation and key signature remain consistent. The lyrics continue below the staves.

tribes appear, To pray, and praise, and hear The sacred gospel's joyful sound. The sacred gospel's joyful sound.

How pleas'd and blest was I, To hear the people cry, Come, let us seek our God to day!

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat (B-flat). The music is in 6/8 time. The lyrics are written below the staves, aligned with the notes.

Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honours pay.

The second system of the musical score also consists of four staves, continuing the melody and harmony from the first system. The lyrics are written below the staves, aligned with the notes. The system concludes with a double bar line.



The joyful morn, my God, is come, That calls me to thy honour'd dome, Thy

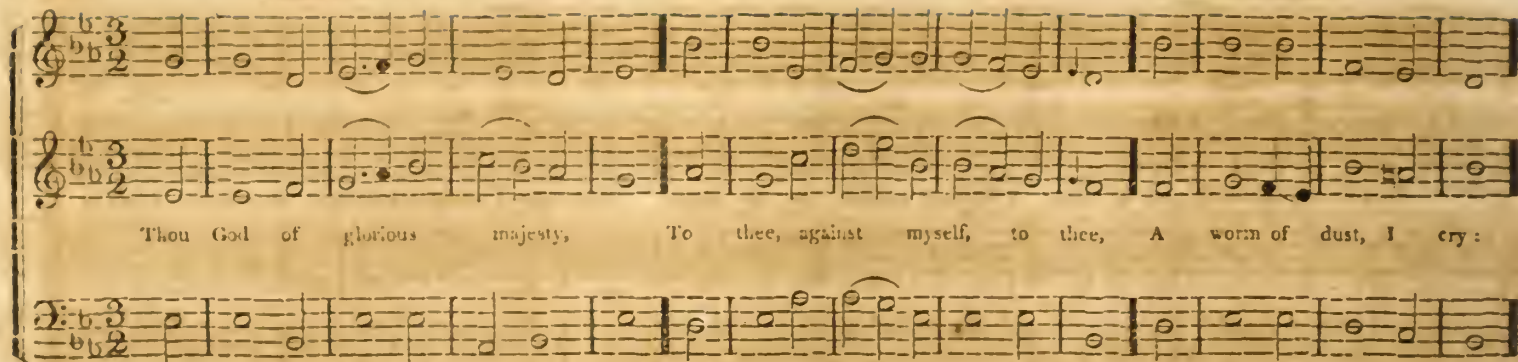
This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below the second and third staves.

Thy presence to a - dore; My feet the summons shall at - tend, With willing

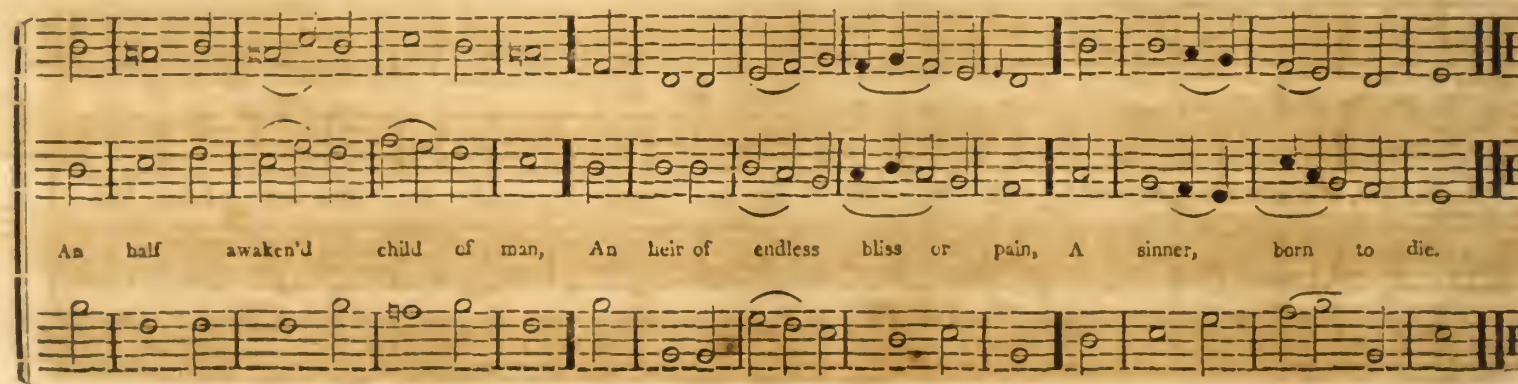
This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below the second and third staves.

steps thy courts as - cend, And tread the hallow'd floor. My feet the summons

shall at - tend, With willing steps thy courts ascend, And tread the hallow'd floor.



Thou God of glorious majesty, To thee, against myself, to thee, A worm of dust, I cry :



An half awaken'd child of man, An heir of endless bliss or pain, A sinner, born to die.



Now let our hearts conspire to raise A cheerful anthem to his praise, Who reigns enthron'd above: Let music, sweet as

incense, rise, With grateful odours to the skies, The work of joy and love . . . The work of joy and love.

The work of joy and love.



Let the bright hosts above, In realms of endless love, Praise his dear name.



To him as - crib - ed be, Honour and maj - es - ty, Through all e - ter - ni - ty,

Slow.

Adagio.

Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Thro' all e - ter - ni - ty, Worthy the Lamb.

## ITALIAN HYMN.

6. 6. 4.

Giardini.

Come, thou Almighty King, Help us thy name to sing, Help us to praise. Father, all glorious, O'er all victorious, Come and reign over us, Ancient of days.



Glory to God on high, Let earth and skies reply, Praise ye his name : His love and grace adore Who all our sorrows bore, Sing aloud

The first system of the musical score for 'BERMONDSEY' consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The music is a hymn tune with lyrics written below the staves.

evermore. Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Sing aloud evermore Worthy the Lamb.

The second system of the musical score continues the hymn tune. It also consists of four staves in the same key signature and time signature. The lyrics 'evermore. Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Sing aloud evermore Worthy the Lamb.' are written below the staves.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are some triplets indicated by a '3' over a group of notes. The system concludes with a double bar line.

Encompass'd with clouds of distress, Just ready all hope to resign, I pant for the light of thy face, And fear it will never be mine.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It maintains the same key signature and time signature. The notation includes various musical ornaments and phrasing slurs. The system ends with a final double bar line.

Dishearten'd with waiting so long, I sink at thy feet with my load ; All plaintive I pour out my song, And stretch forth my hands unto God.

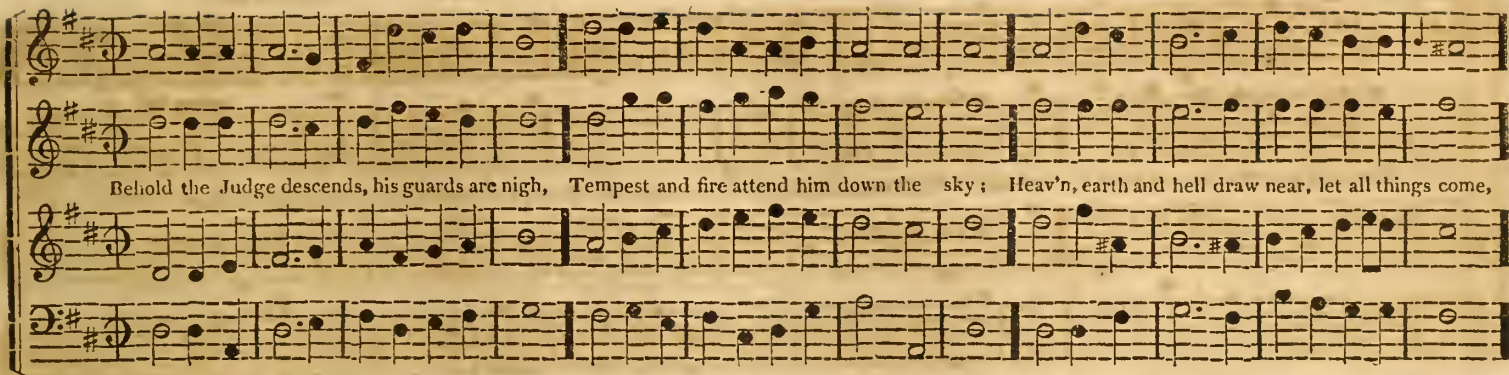
How shall I my Saviour set forth? How shall I his beauties declare? O how shall I speak of his worth, Or what his chief dignities are?

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are written below the staves, aligned with the musical notes.

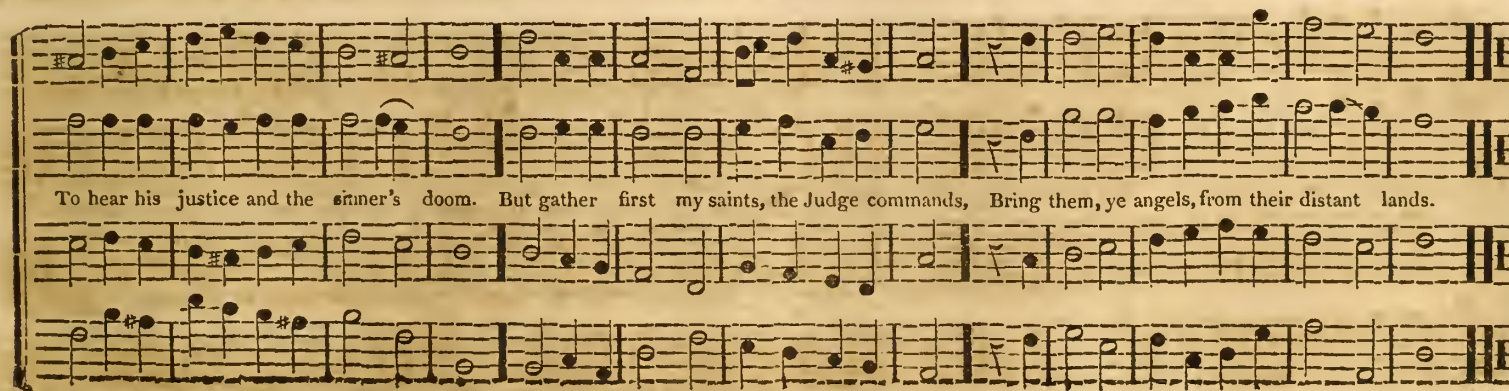
His angels can never express, Nor saints who sit nearest his throne, How rich are his treasures of grace; No, this is a mystery unknown.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the staves, aligned with the musical notes.





Behold the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heav'n, earth and hell draw near, let all things come,



To hear his justice and the sinner's doom. But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.

Not to our names, thou only just and true, Not to our worthless names is glory due. Thy pow'r and grace, thy truth, and justice claim

Immortal honours to thy sovereign name, Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, And where's your God?

Adagio.

Pia.

Few are our days, those few we dream away; Sure is our fate to moulder in the clay:

For.

Pia.

For.

Pla.

Rise, immortal soul, above thine earthly fate, Time yet is thine, but soon it is too late.



Along the banks where Babel's current flows, Our captive bands in deep de - spond - ence stray'd.

This musical system consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music is written in a style typical of 19th-century hymnals, with notes, rests, and bar lines clearly visible. The lyrics are written below the second and third staves.

While Zi - on's fall in sad remembrance rose, Her friends, her children, mingled with the dead.

This musical system also consists of four staves, following the same notation and key signature as the first system. The lyrics are written below the second and third staves. The music continues with similar notation, including notes, rests, and bar lines, and concludes with a double bar line at the end of the fourth staff.

Adagio.

Pia.

Few are our days, those few we dream away; Sure is our fate to moulder in the clay:

For.

Pia.

For.

Pia.

Rise, immortal soul, above thine earthly fate, Time yet is thine, but soon it is too late

Along the banks where Babel's current flows, Our captive bands in deep de - spond - ence stray'd.

While Zi - on's fall in sad remembrance rose, Her friends, her children, mingled with the dead.



The God of glory sends his summons forth, Calls the south nations and awakes the north, From east to west his sovereign orders spread,

This musical system consists of two staves. The upper staff is a vocal melody in G major (one sharp) and 3/4 time, featuring a mix of eighth and quarter notes. The lower staff is a basso continuo line in the same key and time, primarily using quarter and eighth notes. The lyrics are written below the vocal staff.

Through distant worlds and regions of the dead ; The trumpet sounds, hell trembles, heav'n rejoices ; Lift up your heads, ye saints, with cheerful voices.

This musical system continues the composition from the first system. It maintains the same key signature and time signature. The vocal melody and basso continuo line follow the same patterns, with the lyrics continuing below the vocal staff.

On wings of faith mount up, my soul, and rise, View thine inheritance beyond the skies. Nor heart can think, nor

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with the same key signature. The music is written in a common time signature (C). The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line corresponding to the next two staves.

mortal tongue can tell, What endless pleasures in those mansions dwell. There our Redeemer Lives, all

The second system of the musical score also consists of four staves, continuing the melody and harmony from the first system. The lyrics continue below the staves, with the first line of lyrics corresponding to the first two staves and the second line corresponding to the next two staves.

P. F. P. F. F.

bright and glorious, O'er sin, and death, and hell, O'er sin, and death, and hell, he reigns victorious.

## FAIRFAX.

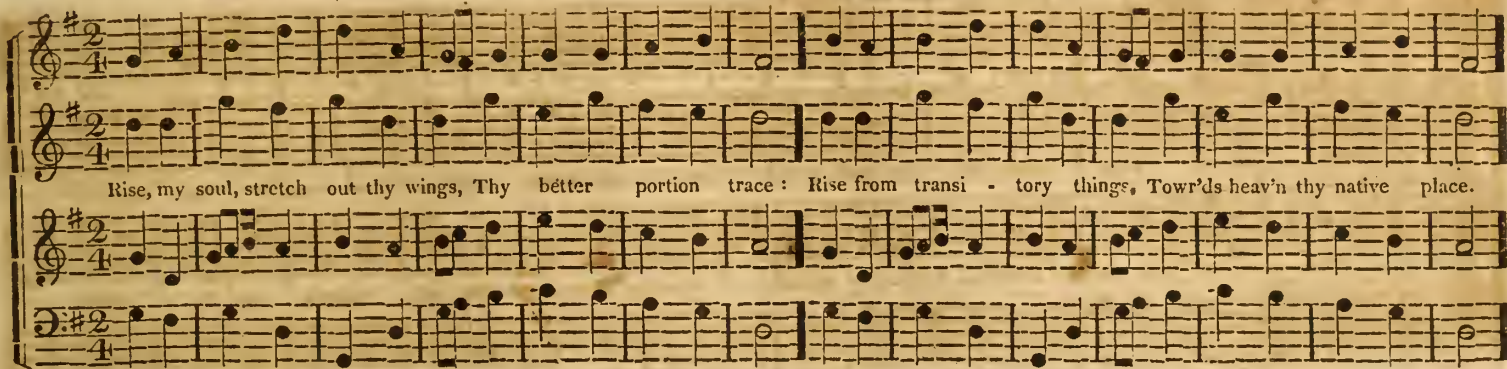
## 7. 6. Peculiar.

Come, my soul, before the Lord, Fall and do him rev'ence; Praise him for his blood and name, Sing his great de-liv'rance.



The God of glory sends his summons forth, Calls the south nations and awakes the north ;  
From east to west his sovereign orders spread, Through distant worlds and regions of the dead.

The trumpet sounds, hell trembles, heav'n rejoices ; Lift up your heads, ye saints, with cheerful voices



Rise, my soul, stretch out thy wings, Thy better portion trace : Rise from transi - tory things, Towr'ds heav'n thy native place.



Sun and moon and stars decay, Time shall soon this earth remove ; Rise, my soul, and haste away To seats prepar'd above.

For.

Pia.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, melodic style. The lyrics are written below the third staff.

No war or battle's sound Was heard, the world around, No hostile chiefs to furious combat ran, But peaceful was the

Cres.

For.

The second system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, melodic style. The lyrics are written below the third staff.

night, In which the Prince of light His reign of peace upon the earth began. His reign of peace upon the earth began.

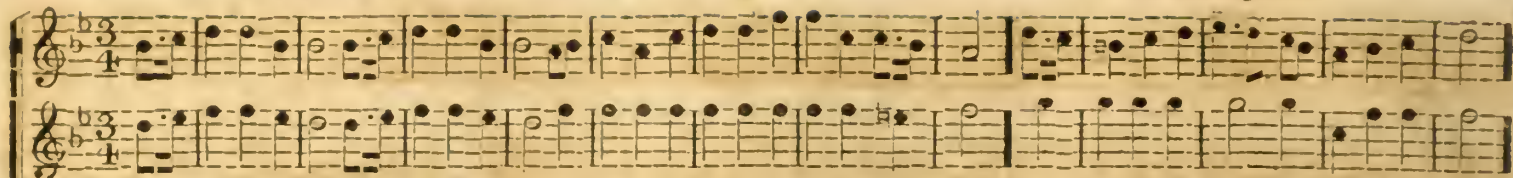


O tell me no more Of this world's vain store : The time for such trifles, The time for such

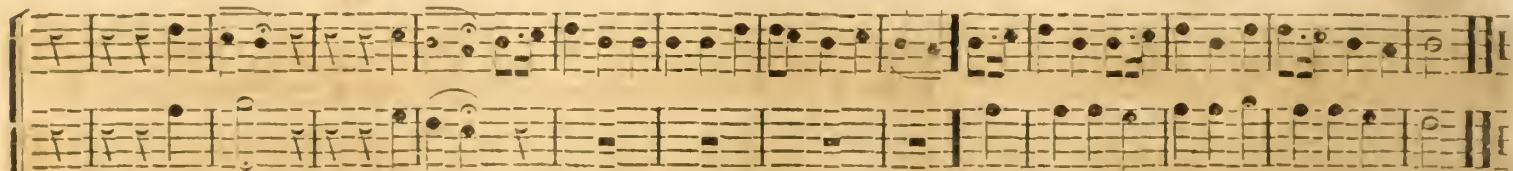
This block contains the first system of a musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time (C). The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two staves.

trifles, The time for such trifles, With me now is o'er. With me now is o'er.

This block contains the second system of the musical score. It also consists of four staves, with the top two in treble clef and the bottom two in bass clef. The music continues from the first system. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two staves.



All ye that pass by, To Jesus draw nigh; To you is it nothing that Jesus should die? Our ransom and peace, Our surety he is,



Come, see, Come, see, Come, see, Come, see, Come, see if there ever was sorrow like this. Come, see if there ever was sorrow like this.



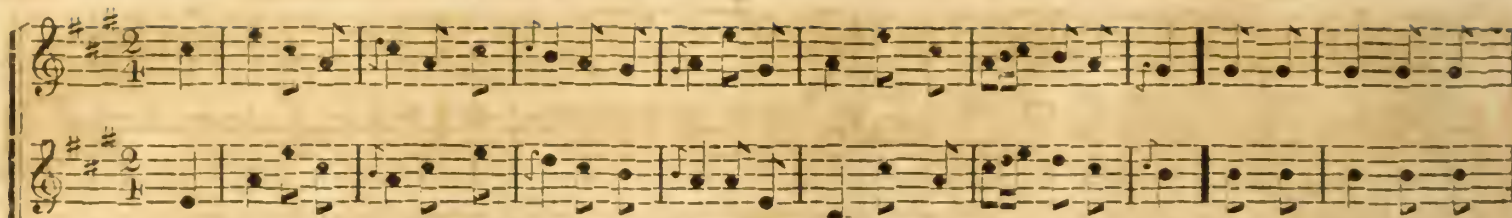
The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th or 19th-century hymnals, featuring various note values, rests, and accidentals. The lyrics are written below the staves.

Bless God, O my soul, Rejoice In his name, And let my glad voice Thy greatness proclaim. Surpassing in honour, Do-

The second system of the musical score continues the melody from the first system. It also consists of three staves in treble and bass clefs with a key signature of one flat and common time. The lyrics are written below the staves.

minion and might, Thy throne is the heaven, Thy robe is the light, Thy throne is the heaven, Thy robe is the light.





Come, let us ascend, My companion and friend, To a taste of the banquet above. If thine heart be as

Pia. For.



mine, If for Jesus it pine, Come up into the chariot of love. Come up into the chariot of love.

Musical score for the first system of the hymn "Bethlehem". It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Lift up your heads in joyful hope, Salute the happy morn, Salute the happy morn:"

Lift up your heads in joyful hope, Salute the happy morn, Salute the happy morn:

Musical score for the second system of the hymn "Bethlehem". It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Each heav'nly pow'r Proclaims the glad hour, Lo Jesus the Saviour is born, Lo Jesus the Saviour is born."

Each heav'nly pow'r Proclaims the glad hour, Lo Jesus the Saviour is born, Lo Jesus the Saviour is born.

*Largo. Mez. Pio.*

Vital spark of heav'nly flame, Quit, O quit this mortal frame. Trembling, hoping, ling'ring, flying, O the pain, the bliss of dying:

*Allegro.*

Hark, Hark, they whisper, angels  
Cease, fond nature, cease thy strife, And let me languish into life. Hark, they whisper, angels say, they whisper, angels



For. Pia. For.

say, they whisper, angels say, Hark,  
say, Hark, Hark, they whisper, angels say, Sister spirit, come a - way. Sister spirit, come away.  
Hark, they whisper, angels say, Hark,

Pia. Cres. Pia. Cres.

What is this, absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me, my soul, can

For. *Pia.* *Pia. Andante.* *Cres.*

this be death? Tell me, my soul, can this be death? The world recedes, it dis - ap - pears, Heav'n

*For.* *Dim.* *Cres.* *Vivace. For.*

opens on my eyes; My ears with sounds ae - raph - ic ring. Lend, lend your wings, I mount, I fly, O

grave, where is thy victory, O grave, where is thy victory, O death, where is thy sting? O grave, where is thy

Pia.

victory, O death, where is thy sting? Lend, lend your wings, I mount, I fly, O grave, where is thy

28



victory, thy victory, O grave, where is thy victory, thy victory, O death, where is thy sting! O death, where is thy sting?

*Adagio.*

Lend, lend your wings, I mount, I fly, O grave, where is thy victory, thy victory? O death, O death, where is thy sting?



The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply,



And guard me with a watchful eye. My noonday walks he shall attend, And all my midnight hours defend.

I beheld, and lo, a great multitude, which no man could number, of all nations, and kindred, and people, and tongues,

stood be - fore the throne, and before the Lamb, clothed with white robes, and palms were in their hands.



with a loud voice, un-to God, sal-

And they cried with a loud, a loud voice, saying, sal-va-tion, sal-va-tion, unto

loud a loud voice, un-to God, sal-

vation unto God, who sitteth

God, sal-va-tion unto God, who sitteth on the throne, on the throne, and unto the Lamb.

vation unto God, who sitteth

with a loud

And they cried with a loud a loud voice, saying, Blessing, Hallelujah, and glory, Hallelujah, and

loud a loud

wisdom and thanksgiving, and honour, Hallelujah, Blessing and glory, and wisdom, and thanksgiving, and



honour, and pow'r, and might, be un - to the Lord, the Lord God, for ever and ever, for ever and

over and ever, A - men, Hal - le - lujah, Hal - le - lujah, over and ever, A - men, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lujah, Hal - le - lujah, Hal - le - lu - jah, Hallelujah, Halle



lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

Hallelujah, Halle - lu - jah,

HAVANT.

8. 3. 6.

Ere I sleep, for ev'ry favour, This day show'd, By my God, I will bless my Saviour.

# EASTER ODE.

J. Peck.

225

Bold.

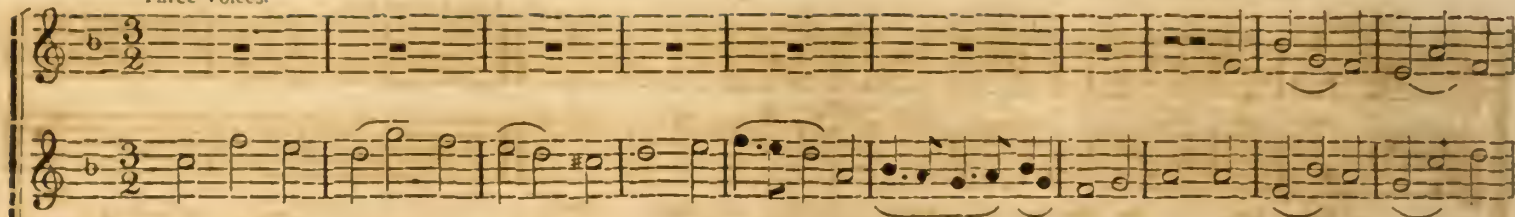
Behold, behold, the blind their sight receive, Behold, behold, the dead awake and live, The

This system contains the first two staves of music. The first staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words like 'Behold,' and 'The' appearing at the end of phrases.

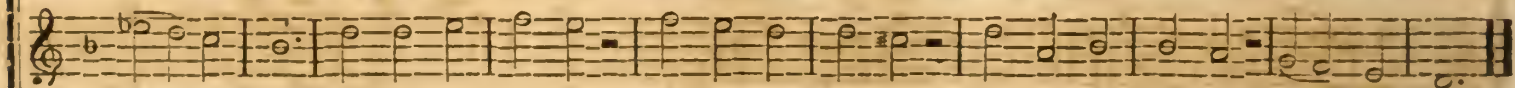
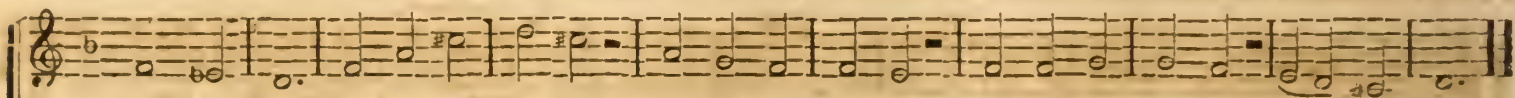
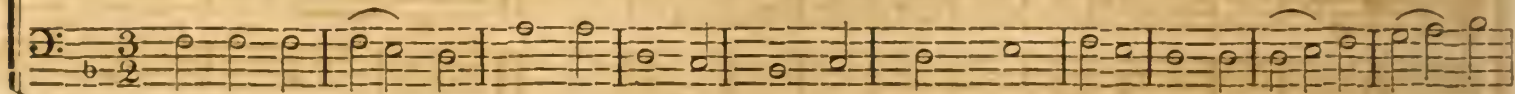
The dumb speak wonders, and the lame Leap like the hart, dumb speak wonders and the lame Leap like the hart, and bless his name.

This system contains the next two staves of music. The first staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is a bass clef with the same key signature and time signature. The lyrics continue from the first system, with 'The dumb speak wonders, and the lame Leap like the hart, dumb speak wonders and the lame Leap like the hart, and bless his name.'

## Three Voices.



Thus doth th'E - ter - nal Spirit own And seal the mis - sion of his Son; The Father vindi-



cates his cause, While he hangs bleeding, While he hangs bleeding, While he hangs bleeding, on the cross.





Alia Breve.

Poco Allegro For.

He dies, the heav'ns in mourn - - - ing stood, He

He ri - ses, ri - ses,

He ri - ses, ri - ses, rises and appears a God, He rises and ap -

ri - ses, ri - ses, rises, and appears a God, He ri - ses and ap - pears

rises and appears a God, He ri - ses, ri - ses, and ap - pears

Pia.

pears a God. He ri - ses and appears a God, He

a God. He ri - ses, ri - ses, and ap - pears a God. He

Andante M. Pia.

ri - ses, He ri - ses, and ap - pears a God. Behold the Lord, as-

ri - ses, ri - ses, and ap - pears a God. Behold the Lord, as-

cend - ing high, No more to bleed, no more to die. Hence, hence, Hence, and for-

ever, for ever from my heart, for ever from my heart, I bid my doubts and



M. Pia,

Cres.

fears de - part, And to those hands my soul re - sign, Which bear Which bear cre-

Dim.

And to those hands my soul re - si - gn,  
 dentials so di - vine, And to those hands my  
 And to those hands my soul re - si - gn,  
 And to those hands my

Fin.

Which bear cre - den - tials so di - vi - ne, so divine.

soul resign, Which bear cre - den - tials so di - vine And

Which bear cre - den - tials so di - vi - ne. And

Which bear cre - den - tials so di - vine.

to those hands my soul resign, Which bear cre - den - tials so di - vine.

Grateful notes and numbers bring, While Jehovah's praise we sing! Holy, holy Lamb of God, Be thy

This musical system consists of four staves. The top three staves are treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The music is written in a common time signature. The lyrics are placed below the staves, with some words aligned under specific notes or rests.

Soft.

glorious name ador'd. Men on earth and saints above, Men on earth and saints above Sing the great Redeemer's love.

This musical system also consists of four staves, with the same instrumentation as the first system. The tempo/mood marking 'Soft.' is placed above the first staff. The lyrics continue from the first system, with some words aligned under specific notes or rests.



Loud.

Soft.

Sing the great Redeemer's love. Sing the great Redeemer's love. Men on earth and saints above, Men on earth and saints above,

Loud.

Soft.

Sing the great Redeemer's love, Sing the great Redeemer's love, Sing the great Redeemer's love. Lord, thy mercies never fail;

Loud.

Lord, thy mercies never fail, Hail, hail, ce - lestial goodness hail, hail, hail, ce - lestial goodness hail!

Soft.

Loud

Though un - wor - thy, Lord, thine ear, Our hum - ble hal - le - lu - jabs bear : Pur - er

praise we hope to bring, When with saints we stand and sing.

*Siciliano.*

Lead us to that blissful ate, Where thou reign'st su - preme - ly great ;

Look with pity from thy throne, And send thy ho - ly Sp'r - it down.



While on earth or - dain'd to stay, Guide our footsteps in thy way,

Till we come to reign with thee, And all thy glorious greatness see,

CHORUS. Loud. Very loud.

Then with angels we'll again Wake a louder, louder strain, Wake a louder, louder

Soft.

Loud.

Soft.

strain, Then in joyful songs of praise We'll our grateful voices raise, There no tongue shall silent be,

Loud.

There all shall join sweet har - mo - ny, That thro' heav'n's all spacious round Thy praise, O God, may ever sound.

Praise ye the Lord in his holy places, Praise ye him, in the firmament of his pow'r. Praise him,

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a single melodic line across the staves, with lyrics placed below the middle staves. The lyrics are: "Praise ye the Lord in his holy places, Praise ye him, in the firmament of his pow'r. Praise him,"

for mighty acts, according to the multitude of his greatness; Praise the Lord with sound of trumpet.

The second system of the musical score also consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues from the first system, with lyrics placed below the middle staves. The lyrics are: "for mighty acts, according to the multitude of his greatness; Praise the Lord with sound of trumpet."



Praise the Lord with psalt'ry and harp. Praise him with timbrel and choir. Praise him with

Praise the Lord with strings and organs,  
 timbrel and choir, Praise him with strings and organs. Praise the Lord, Praise the Lord with  
 Praise the Lord, with strings with strings and organs,  
 Praise the Lord,

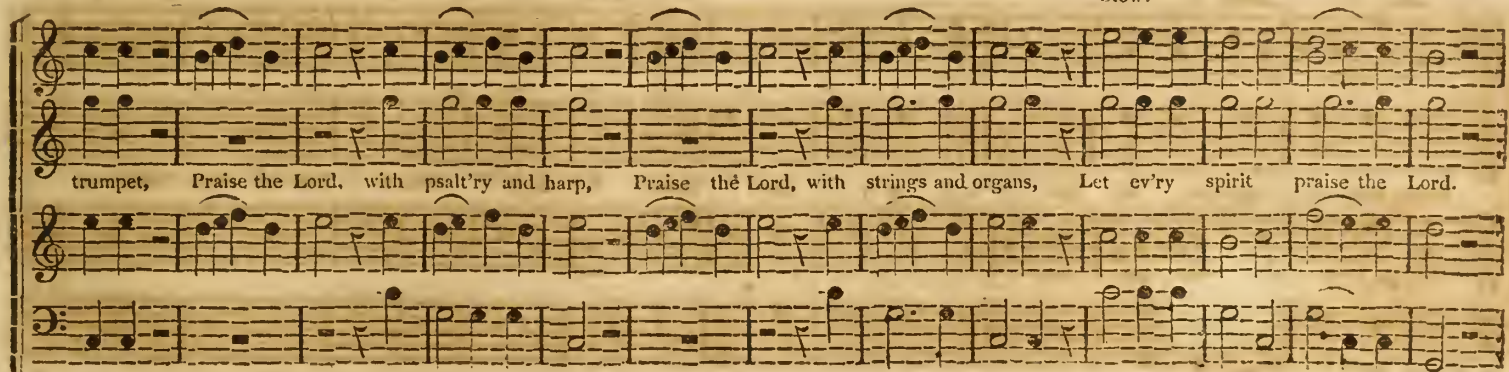
strings and organs, Praise the Lord, Praise the Lord, Praise the Lord on high sounding cymbals.

Praise him on cymbals of joy. Let ev'ry spirit praise the Lord. Praise him on high sounding



cymbals, sounding cymbals, Let ev'ry spirit praise the Lord. Praise the Lord, with sound of  
 Praise him on high sounding cymbals, Praise the Lord, Praise the Lord, with sound of  
 Let ev'ry spirit praise the Lord.

Slow.



trumpet, Praise the Lord, with psalt'ry and harp, Praise the Lord, with strings and organs, Let ev'ry spirit praise the Lord.



Praise the Lord, Praise him on high sounding cymbals, him on high sounding cym - bals,

Praise him on high sounding cymbals, Let ev'ry

spirit praise the Lord, Praise the Lord, with sound of trumpet, Praise the Lord, with

psalt'ry and harp, Praise the Lord, with timbrel and choir. Praise the Lord, with strings and organs, with

Slow. Allegro.

strings and organs. Praise him on high sounding cymbals, Praise him on cymbals of joy.

Slow.

Let ev'ry, Let ev'ry

Let ev'ry spirit praise the Lord, Let ev'ry spir - it, Let ev'ry spirit praise the Lord.

Forte.

Praise the Lord with sound of trumpet, Praise the Lord, with psaltry and harp, Praise the Lord with timbrel and choir;



Adagio.

Let ev'ry spirit praise the Lord, Let ev'ry spirit praise the Lord, Praise the Lord, Praise the Lord.

## ANTHEM.

Handel.

Brisk.

O praise the Lord with one consent, O praise the Lord with one consent, And mag - ni - fy his name, Praise the Lord with one con-

His worthy praise, His worthy praise proclaim.

sent, And mag - nify his name. Let all the servants of the Lord His worthy praise, His worthy, worthy praise proclaim.

His worthy praise, His worthy praise proclaim.

His worthy praise, His worthy, worthy praise proclaim.

## CHORUS. Brisk.

O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye

lands, O be joyful in God, all ye lands, Make his praise glorious; O be joyful in God all ye lands, in God, all ye

In God, all ye lands,  
lands, in God, all ye la - - - nds, O be joyful in God, all ye lands, Make his praise glorious.  
lands, O be joyful in God, all ye lands, in God, all ye lands,  
O be joyful in God, all ye la - - - nds,



## HYMN FOR THANKSGIVING.

Dr. J. A. Stevenson.

Maestoso. For.

Pia.

For

Redeemed by their Shepherd's care, Re - deem - ed by their Shepherd's care, In

As Israel's people in despair, ORG. Redeemed by their Shepherd's care,

rejoice, rejoice,

gratitude rejoice, In gratitude rejoice, rejoice, rejoice, In gratitude rejoice, In

gratitude rejoice, Or, as on Sinai's banks reclin'd, Our

Cres. Pia. Cres. For. Pia.  
 holy fathers swell'd the wind With hallelujah's voice, With hallelujah's voice, Our holy fathers swell'd the wind, With

For.

F. F.

hal - le - lu - jah's, with hal - le - lujah's voice, With hallelujah's voice, With hallelujah's voice, Our

With hal - le - lu - jah's voice.

holy fathers swell'd the wind With hal - le - lu - jah's, with hallelujah's voice, With hallelujah's voice, With

With halle - lujah's voice,





hallelujah's voice.

2

Or as by proud Euphrates' stream,  
They rais'd to Thee the heav'nly theme  
Of wonder, love, and praise ;  
So we, for all thy bounteous care,  
Thy Providence, divinely fair,  
Our hallelujahs raise.

3

How vast thy gifts, Almighty King,  
From Thee, what matchless bounties spring,  
Our grateful songs shall tell :  
The raptures liberty bestows,  
The heav'nly joys thy gospel shows,  
Our hallelujahs swell !

4

Say, should we search the globe around,  
Where can such happiness be found,  
Or who such comforts know ?  
Here Plenty reigns ; here Freedom sheds  
Her choicest blessings on our heads ;  
Let hallelujahs flow !

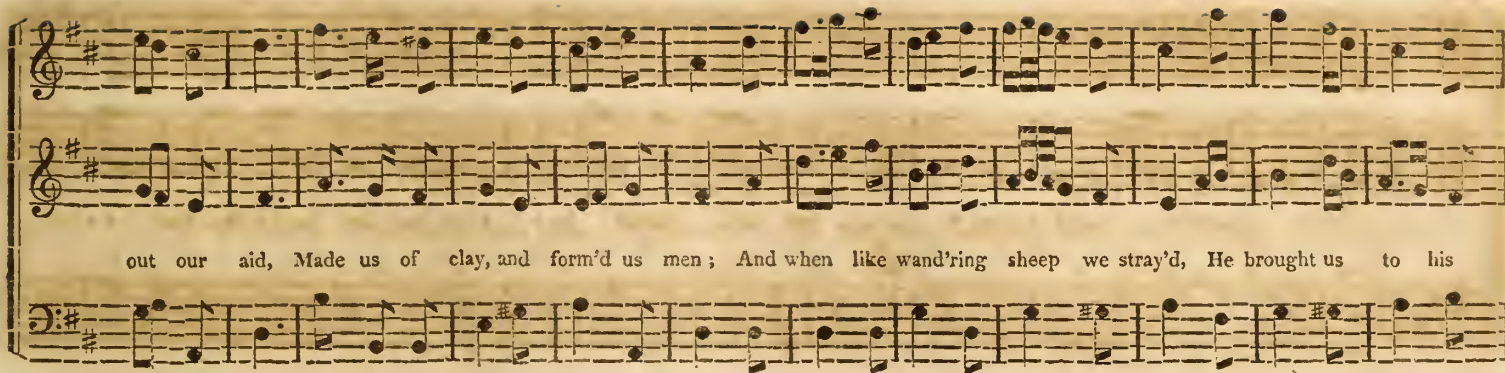
5

With cheerful hearts and flowing tongues,  
We'll raise aloud united songs  
To God, who ever reigns !  
Jehovah here hath fix'd his throne :  
And this through every age we'll own  
With hallelujahs own !

N. B. In the 4th and 5th verses, repeat the two first syllables or words

alone Jehovah's awful throne, Ye nations, bow with sacred joy: Know that the Lord is God a-lone;

He can cre - ate and he destroy. He can cre - ate and he destroy. His sovereign pow'r with-



out our aid, Made us of clay, and form'd us men; And when like wand'ring sheep we stray'd, He brought us to his



fold again; He brought us to his fold again. We'll crowd thy gates with thankful songs, High as the

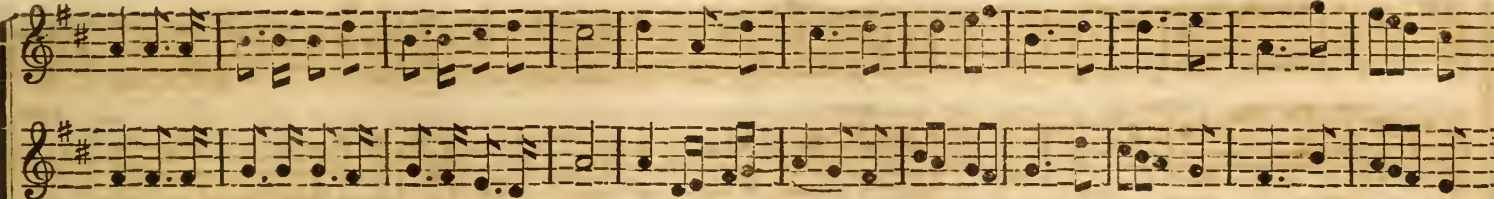


Shall


heav'ns our voices raise, And earth, And earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise.

1 2

fill thy courts with sounding praise, Shall fill Shall fill thy courts with sounding praise. Wide, wide as the world is thy command,



Vast as e - ter - ni - ty, e - ter ni - ty thy love ; Firm as a rock thy truth must stand, When rolling years shall cease to



move, shall cease to move, When rolling years shall cease to move. When roll - ing years shall cease to move.

3 Voices.

The glory of the Lord, of the Lord

The glory of the Lord shall en - dure for ever, of the Lord shall en - dure for

Org. The glory of the Lord


Detailed description: This system contains the first three staves of the musical score. The top staff is for three voices (Soprano, Alto, and Tenor) in treble clef, with a key signature of one flat (Bb) and a 3/4 time signature. The second staff continues the vocal melody. The third staff is for the organ, in bass clef, with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating words that span across measures.

ever, the glory, the glory of the Lord, the glo - - - ry, the glory of the Lord shall en -

the glory, the glory,

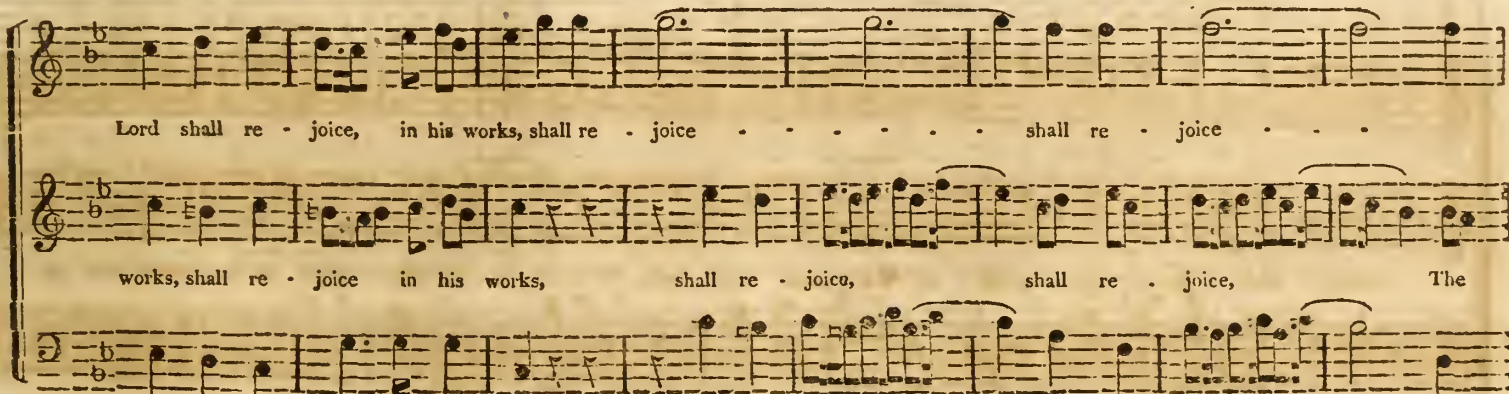
Detailed description: This system contains the next three staves of the musical score. The top staff continues the vocal melody. The second staff continues the vocal melody. The third staff continues the organ accompaniment. The lyrics are written below the staves, with hyphens indicating words that span across measures.





dure for ever, shall endure for ever, the Lord shall rejoice in his works, shall rejoice in his works, in his

The Lord shall re - joice,



Lord shall re - joice, in his works, shall re - joice . . . shall re - joice . . .

works, shall re - joice in his works, shall re - joice, shall re - joice, The

Lord shall re - joice . . . re - joice in his works, shall re - joice, re - joice, re - joice in his works.

re - joice, rejoice,

## Chorus.

The glo - ry of the

The glory of the Lord shall en - dure for ever, the glory of the Lord, the glory of the Lord, of the

The glory of the Lord, of the Lord shall en - dure the glo - ry of the

The glory

Lord shall endure for ever, the glory, of the Lord shall endure for ever, shall endure for ever.

the glory, the glory,

Mod.

I will be glad,

My med - i - tation of him shall be sweet; I will be glad in the Lord, be glad in the Lord.



CHORUS. Allegro.

Bless thou the Lord, O my soul, bless, praise, O bless thou the Lord, praise the Lord.

O my soul, praise the Lord, Praise the Lord, the Lord,

O my soul, prai se the Lord, O my

Prai se the Lord.

se the Lord, praise the Lord, Praise the Lord, the Lord,

l'rai

O my soul, praise the Lord,

Praise the Lord, the Lord,

O my soul,

prai

• • • - se the lord, O my

l'rai

se the Lord.

se the Lord, praise the Lord,

Praise the Lord, the Lord,

soul. Bless thou the Lord, bless thou the Lord, O my soul, bless, praise, O

*Adagio.*

Praise thou the Lord, Bless thou the Lord, Praise thou the Lord, A - men.  
Prai - se thou the Lord.

Blessed, blessed be thou, Lord God of Is - ra - el, our Father, Blessed, blessed be thou, Lord

God of Is - ra - el our Father, for ever and ever, for ever and ev - er, bless - ed, blessed be thou, Lord

Bless - ed, Bless - ed,



Bless - ed, Bless - ed,

God of Is - ra - el our Father, for ever and ever, for ever and ever, Blessed, Blessed be thou, Lord

Bless - ed for ev - er and ev - er,

for ever and ever, for ev - er,

God of Is - ra - el our Father, Bless - ed for ev - er and ev - er, for ever, and ever,

for ev - er and ev - er,

Bless - ed, for ever and ever,

Bless - ed, for ev - er,

Bless ed, Blessed art thou, for ev - er and ev - er, for ever, and ever.

for ev - er and ev - er

for ev - er, for ev - er and ev - er, for ev - er,

Two Voices.

Two Voices.

Thine, O Lord, O Lord, is the greatness, Thine, O Lord, O Lord, is the greatness.

ORG.

Tutti.

Thine, O Lord, O Lord, is the greatness, and the pow'r, and the glory, and the vic - to - ry,

VOICE.

and the maj - es - ty, and vic - to - ry and maj - es - ty. Thine, O Lord, thine, O Lord, is the

34

ORG.

VOICE.

ORG.



greatness and the pow'r, is the greatness and the pow'r, and the glory, and the victory, and the majesty, the majesty, for all that

Organ. Voice. Organ. Voice.

is in the heav'n, in the heav'n and the earth are thine : Thine is the kingdom, thine is the kingdom, O

For all that is in the heav'n.

Organ. Voice.

Lord, and thou art exalted as head over all, as head over all, as head, as head over all.

over all,  
as head over all.

## DUET.

Both riches and honour come of thee, come of thee, riches and honour come of thee.

and thou reignest, thou reignest, thou reignest, and in thine hand, in thine hand is

is pow'r,

And in thine hand it is to make great, and to give strength un - to all.

pow'r and might, and in thine hand it is to make great, to make great, and to give strength un - to all.



## CHORUS.

we thank thee, we thank thee, O God, and prai -

Now therefore, our God, we thank thee, we thank thee, we thank thee, O God, we thank thee, O God,

we

we thank thee, we thank thee, O God.

se thy glo - rious name, we thank thee, we thank thee, and

we thank thee, and prai - se thy glo - rious

thank thee, and prai - se thy glo - rious name, we

we thank thee and prai -

prai - se thy name, we thank thee, we thank thee and praise thy name, we thank thee and prai

name, we thank thee and praise thy name, we

thank thee and praise thy name, and praise thy name and praise thy name,

se thy name, we thank thee, we thank thee, we thank thee, we thank thee and

se thy name, we thank thee, and

thank thee and praise thy name, we thank thee, we thank thee, and praise thy glo - rious

we thank thee, we thank thee and praise thy glo - rious name, we

praise thy name, we thank thee, we thank thee, we

prai - - - se thy glorious name, we thank thee and praise thy glorious  
 name, we thank thee, and prai - - - se thy glorious  
 thank thee, we thank thee, and praise thy glorious  
 thank thee, we thank thee, and prai - - - se thy glorious name, and prai - - - se thy

Slow.

name, thy glorious name, we thank thee, we thank thee, O God, we thank thee, we thank thee, O God, and praise thy glorious name.

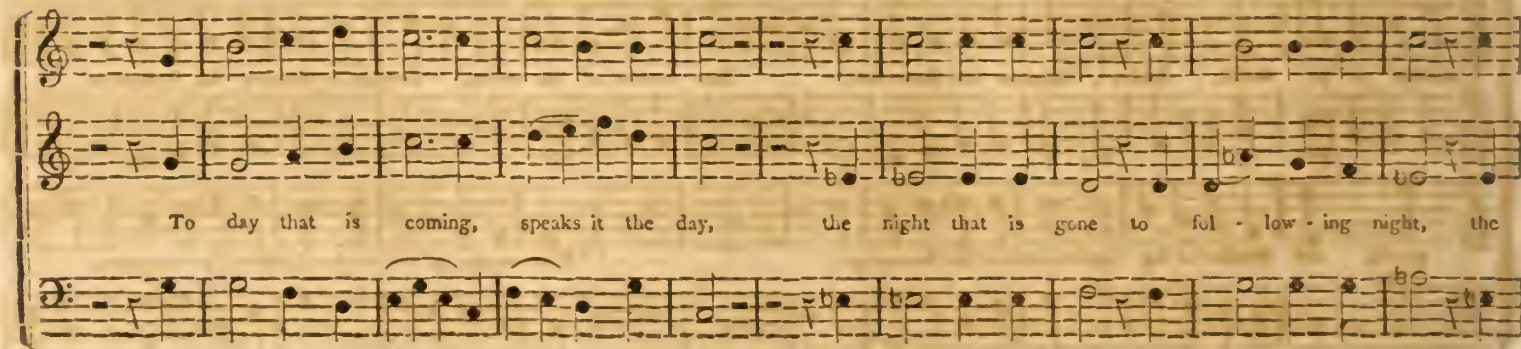


## CHORUS from HAYDN's CREATION.



The heavens are telling the glory of God, The wonder of his works, displays the firmament.

3 Voices.



To day that is coming, speaks it the day, the night that is gone to fol - low - ing night, the

Tutti.

The heavens are telling the glo - ry of God, the won - der, the  
 night that is gone, to fol - low - ing night. The heav - ens are telling the glory of God. the  
 the wonder of his

The heav - ens are tell - ing the glo - ry of God, the wonder, the wonder of his

wonder of his works, displays, displays the firmament. The wonder of his works, displays, displays the firmament.  
 works, the wonder of his works displays the firmament. The wonder of his works displays the firmament.

## Three voices.

In all the lands resounds the word, never unperceiv - ed, ever understood, ever, ever,  
 In all the lands resounds the word, never unperceiv - ed, ever understood, ever, ever,  
 In all the lands resounds the word,

Fin. *Allo. Tutti.*

The heav - ens are telling the glory of  
 ev - er understood, ever, ever, ev - er, ev - er understood. The heavens are telling the  
 The heavens are telling the glo - ry of



God, the wonder, the wonder of his works, The wonder of his  
 glory of God, the wonder of his works displays, displays the firmament.  
 glory of God, the wonder of his works, the wonder of his works displays the firmament.  
 God, the wonder, the wonder of his works, the wonder of his works, The wonder of his works displays the firma-

works displays the firmament, the firmament. The wonder of his works displays the firmament.  
 The wonder of his works displays the firmament, the firmament. The wonder of his works displays the firmament, the firmament.  
 The wonder of his works displays the firmament, the firmament. The wonder of his works displays the firmament, the firmament.

plays the firmament, the wonder of his works displays the firmament, the wonder of his works displays the firmament.

of his works displays the firmament. The wonder of his works displays the firmament, the firmament.

The wonder of his works displays the firmament, the firmament.

plays the firmament, the wonder of his works, the wonder of his works displays, the firmament, dis-

ment, the firmament, the wonder of his works displays, displays the firmament, displays, dis-

ment, the wonder of his works displays the firmament, the wonder of his works displays.

The wonder of his works displays, displays the firmament. The wonder

plays, displays the firmament, the wonder of his works displays the firmament.



plays the firmament, the firmament The wonder of his works displays the firm - a - ment, the firma-

plays, displays the firmament The wonder of his works the wonder of his works dis - plays, displays the

of his works displays the firmament.

me - nt, the firmament. The wonder of his works, the wonder of his works displays, displays the

ment. The heavens are telling the glo - - ry of God, the wonder of his works displays the firma-

firm - a - ment The heavens are telling the glo - - ry of God. The

The heavens are telling the glory of God, The wonder of his works displays the firma-

firm - a - ment. the heavens are telling the glory of God, the wonder of his works . . . . dis-



ment, displays the firmament, dis - pla - ys the firmament. The wonder of his works displays the wonder of his works displays the firmament, the firm - a - ment, The wonder of his works, the wonder of his ment, displays the firmament, dis - pla - ys the firmament. plays - - - dis - plays - - - the firmament. The wonder of his works, the wonder of his

firma - ment the firm - a - ment. The heavens are telling the glo - ry of God, - - - the won- works displays displays the firm - a - ment. The heavens are tell - ing, are tell - ing the glo- The heavens are telling the glory of God, the wonder of his works dis- works displays, displays the firm - a - ment The heavens are telling the glory of God, - - the won - der

der of his wo - rks displays the firmament,  
 ry of God, - the wonder of his works displays the firmament, displays the firmament, displays the firmament.  
 plays dis - plays - the firmament, displays the firmament,  
 of his works displays the firmament, displays the firma - - ment,

STOKE. S. M.

Lord, let our humble cry Before thy throne ascend ; Behold us with compassion's eye, And still our lives defend.

The first system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 3/2. The music is written in a simple, hymn-like style with many whole and half notes. The lyrics are written below the staves.

All nature hear the sacred song, At - tend, O earth, the solemn strain; Ye whirlwinds wild that sweep a - long,

The second system of the musical score consists of three staves, continuing the melody from the first system. The notation and key signature remain the same. The lyrics are written below the staves.

Ye dark'ning storms of beating rain, Umbrageous glooms of forests drear, And sol - i - ta - ry deserts hear,



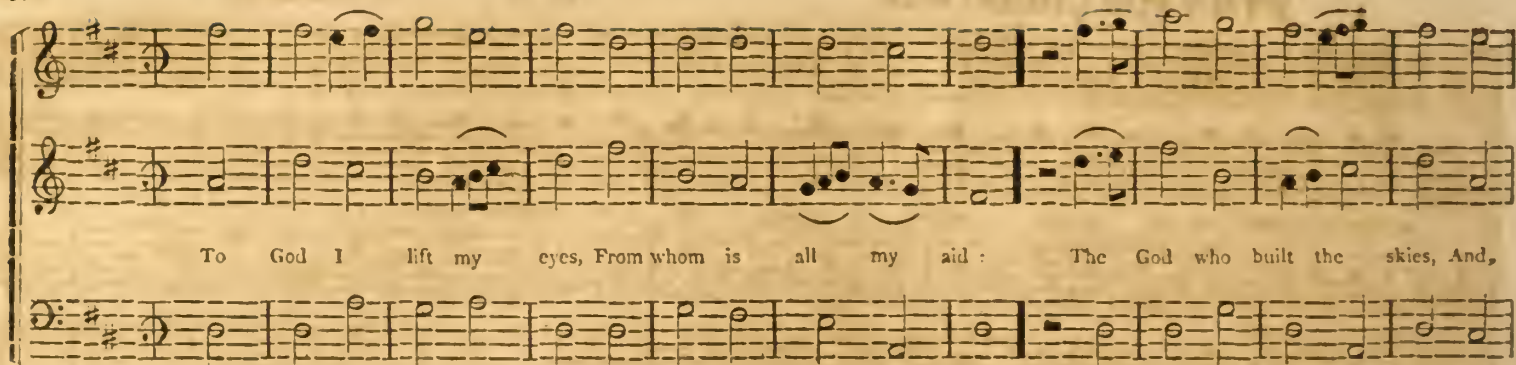
Be still, ye winds, while to your Maker's praise, The creatures of his pow'r as-pire their voice to raise.

OLD LEEDS.

S. M.

A. Williams.

The Lord, the sovereign King, Hath fix'd his throne on high ; O'er all the heav'nly world he rules, And all beneath the sky.



To God I lift my eyes, From whom is all my aid : The God who built the skies, And,



earth's foundations laid. God is the tow'r, To which I fly ; His grace is nigh, In ev'ry hour.

Shepherds, rejoice, rejoice, rejoice, rejoice, and send your fears away, and send your fears away!

re - joice

The first system of the musical score is written for four staves. The top two staves are in treble clef with a 3/4 time signature. The bottom two staves are in bass clef with a 3/4 time signature. The music features a melody in the upper staves and a supporting bass line in the lower staves. The lyrics are printed below the staves, with the word 're-joice' appearing below the bottom staff.

News from the sky, News from the sky, News from the sky, the Saviour's born to day.

The second system of the musical score continues the melody and bass line from the first system. It is also written for four staves in treble and bass clefs with a 3/4 time signature. The lyrics 'News from the sky, News from the sky, News from the sky, the Saviour's born to day.' are printed below the staves.



## DUET—Treble and Base.

Jesus the Lord comes down to dwell with you, To day he comes, but not as monarchs do. To day he comes, but not as monarchs do No  
 gold nor purple, royal, shining things, A manger stands, and holds the King of kings, A manger stands, and holds the King of kings.

## TRIO

Thus Gabriel sang, Thus Gabriel sang, the heav'nly angels throng, They tu - - - ne their harps, they  
 They tune their harps, they tune their harps.

They tune - - their harps,  
tune - - - - - their harps, they tune their harps, they tune their harps, they tune their harps, and thus conclude the song.  
they tune their harps,

CHORUS.

[illegible]

who reigns enthron'd above, who reigns, who reigns enthron'd above, Good will to  
reigns enthron'd above, who reigns enthron'd above, who reigns, who reigns enthron'd above, Good will to  
who reigns enthron'd, who reigns enthron'd above,  
who reigns enthron'd, who reigns enthron'd, who reigns enthron'd above,  
Pia. For. Pia.

men, Good will to men, and peace, and endless love, Good will to men, and peace, and peace, and peace and

and peace,

and peace peace and endless love,



Good will to men, and peace, peace, and endless love,  
 endless love. peace, - - - and endless love, and peace, and peace and endless love, Good  
 Good will to men, and pea - - - ce  
 peace, peace, peace, peace, peace and endless love,

will to men, and peace, and peace - - - and endless love, and peace, peace, and end-less love.

## WOBURN ABBEY.

Andante.

Pia.

For.

O for a closer walk with God, O for a closer walk with God, A calm and heav'nly frame, A calm and heav'nly frame, A

6th Ver. So shall my walk be close with God, So shall my walk be close with God, Serene and calm my frame, Serene, and calm my frame, A

Pia.

For.

Finis.

light to shine upon the road, That leads me to the Lamb, That leads me to the Lamb, That leads me to the Lamb.

purser light shall mark the road, That leads me to the Lamb, That leads me to the Lamb, That leads me to the Lamb.

Larghetto Pia.

Where, where is that blessedness, that blessedness, that blessedness, I knew, When first I saw the Lord? Where,

Where, where is that soul refreshing view, Where is that soul refreshing view Of Je - sus and his word?



Tutti. Andante For.

2 voices, no chords.

What peaceful hours I then enjoy'd, How sweet their mem'ry still! But now I find an aching void, Which God alone can fill.

Tutti. Larghetto. For.

Return, return, O holy Dove, return, return, return, Sweet messenger of rest, I hate the sins that made me mourn, I

Andante.

hate the sins that made me mourn, That drove thee from my breast. The dearest idol I have known, Whate'er that idol be, Whate'er that idol be,

D C.

Help me to tear it from my heart, Help me to tear it from my heart, And worship only thee.

ANTHEM.

Dr. James Nares.

The souls of the righteous are in the hand of God,

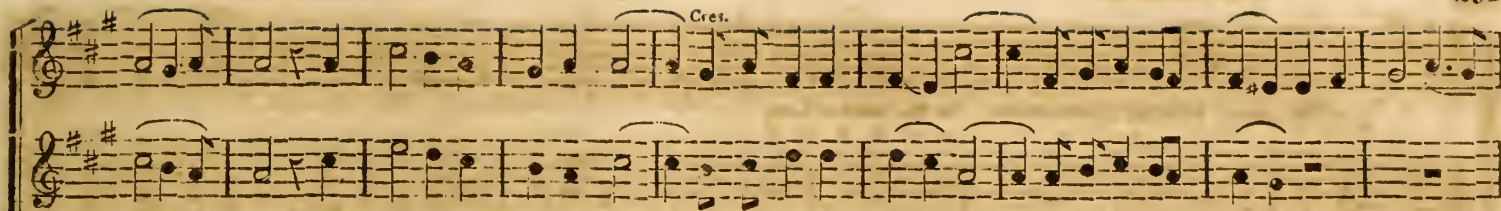
The souls of the righteous are in the hand of God, and there

no tor - - - - - ment

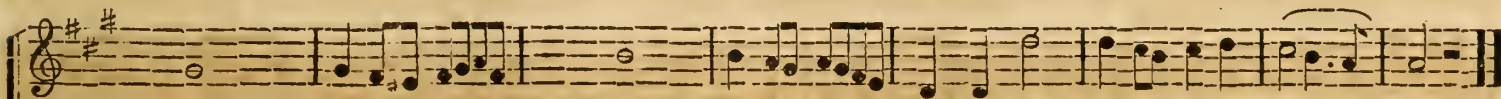
shall no torment touch them, there shall no torment touch them, there shall no tor - - - - - ment

there shall no torment touch them, no tor - - - - - ment

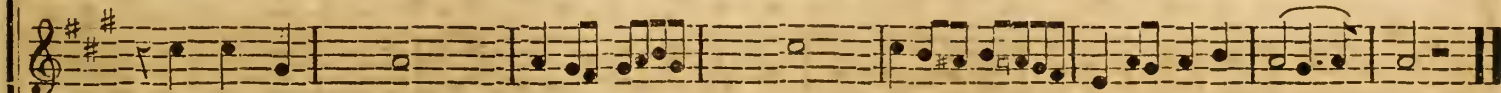




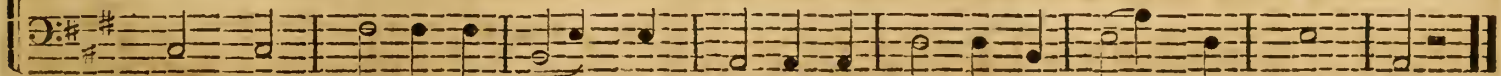
touch them. The souls of the righteous are in the hand of God, are in the hand of God, and there shall no



tor - - - - - ment, no tor - ment touch them.



there shall no tor - - - - - ment touch them,



torment touch them, no tor - ment touch them, no torment, no tor - ment touch them.

SOLO. Mez. For.

For.

In the sight of the unwise, they seem to die, and their departure is taken for misery.

Mez. For.

ORG.

Pia.

their de - parture is taken for misery, but they are in peace, they are in peace,

Cres.

Mez. For.

they are in peace In the sight of the unwise they seem to die, and their departure is

taken for misery, but they are in peace, they are in peace, they are in peace.

## RECITATIVE.

For though they be punish'd in the sight of men, yet is their hope full of immor - tal - i - ty,

For God hath

yet is their hope full of immor - tality. For God hath prov'd them and found them worthy of him - self.

For



prov'd them and found them worthy of himself. And in the day of visit - a - tion they shall

For God hath found them worthy of himself. And in the day of visit - a - tion they - - - shall

God hath found them of visit - a - tion they shall

shine, they shall judge, shall judge the nations, and have dominion and have dominion over the people.

shine, they - - - shall judge,

## CHORUS.

Allegro.

They shall judge the nations, and have do - minion over the people. And their Lord shall

for - ev - er, and ever, shall reign for - ever, their Lord shall reign for

For.

ever, shall reign for - ever,  
 ever, their Lord shall reign, shall reign, for - ever, their Lord shall reign for - ever, shall  
 shall reign for - ever, shall reign

Adagio.

reign for - ever, shall reign for - ever, their Lord shall reign for - ever. A - - men.



## SHEFFIELD.

G. Breillat.

299

*Mazoso.*

Sinner, O why so thoughtless grown? Why in such dreadful haste to die? Daring to leap to worlds un-

*Pia.*

known, Headless against thy God to fly? Wilt thou despise eternal fate, Urg'd on by sin's fantastic

dreams, Madly attempt th'infernal gate, And force thy passage to the flames? Stay, Stay,

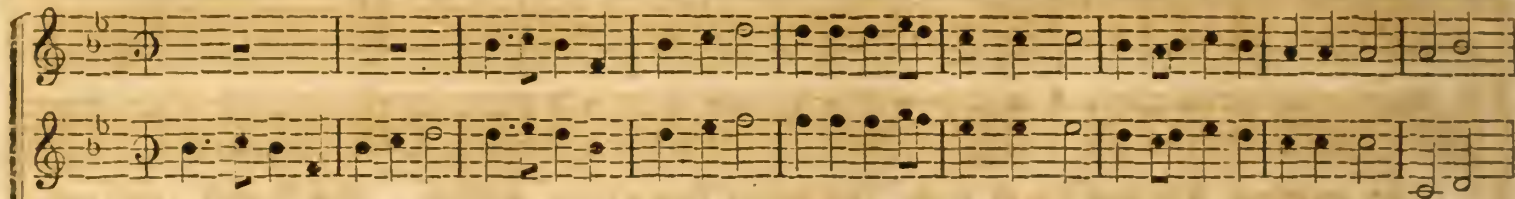
Stay, sinner, stay, Stay, sinner, on the gospel plains, Behold, Behold, the God of love unfold, The

glories of his dying pains, For ever telling, yet untold, For ever, for ever, for

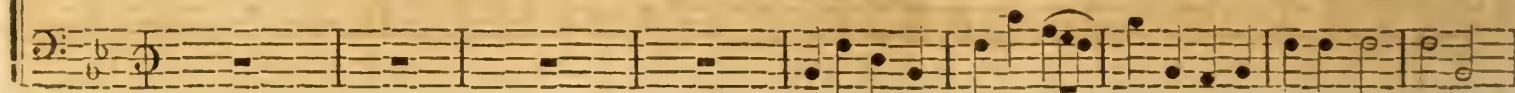
Slow.

ever telling, ever telling, yet untold, For ever telling, ever telling, yet un - told.





Hark, the herald angels sing, Hark, the herald angels sing Glory to the new-born King, Glory to the new-born King, Peace on



earth and mercy mild, God and sinners reconcil'd, God and sinners reconcil'd. Joyful, all ye nations, rise,



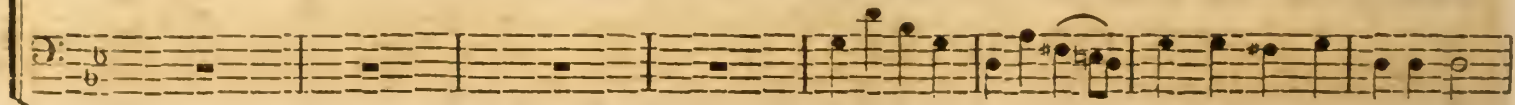
Join the triumph of the skies, With the angelic host proclaim Christ is born at Bethlehem. Hark, the herald angels sing,

Finis.

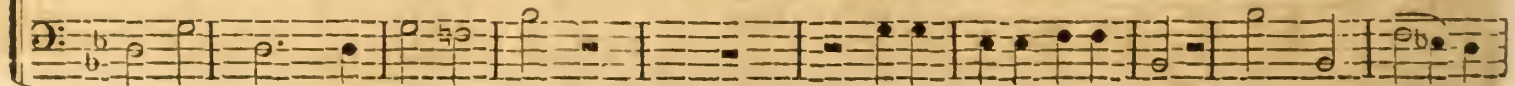
Hark, the herald angels sing Glory to the new-born King, Glory to the new-born King, Glory to the new-born King.



Christ, by highest heav'n ador'd, Christ, by highest heav'n ador'd, Christ the ever - lasting Lord, Christ the ever - lasting Lord,



Late in time behold him come, Offspring of a virgin's womb, Offspring of a virgin's womb. Veil'd in flesh, the





Godhead he, Hail, hail th' incarnate Deity, Hail th'incarnate Deity. Pleas'd as man with man ap-

From the Repeat to Finis.

our Immanuel here, Our Immanuel here. D. S.

pear, Jesus our Immanuel here, Jesus our Immanuel here

Our Immanuel here, Our Immanuel here.

Slow.

O prai - - - - - se, O praise the Lord in that blest place,

O prai - - - - - se, O praise the Lord in that blest place, From

O prai - - - - - se, O praise, &c.

whence his goodness largely flows, largely flows; Praise him in heav'n, where he his face, Unveil'd in perfect glory shows.

Praise him for his mighty acts, Which he on our behalf hath done ; Praise him for his mighty acts, Which he on

our behalf hath done, His kindness this return exacts, With which our praise should equal run, With which our praise should equal



equal run,

ru

ORG. run

Finis.

n, our praise should equal run. Let the shrill trumpet's warlike voice, Let the shrill trumpet's warlike voice Make the

Praise him with

rocks and hills his praise rebound, Make the rocks and hills his praise rebound, Praise him with harps me - lo - - dious

Praise him with harps me-

Soft.

harp's

And gentle psaltry's sil - ver

noise, me - lodious noise, And gen - tle psal - try's sil - ver sound, And gen - tle psaltry's silver

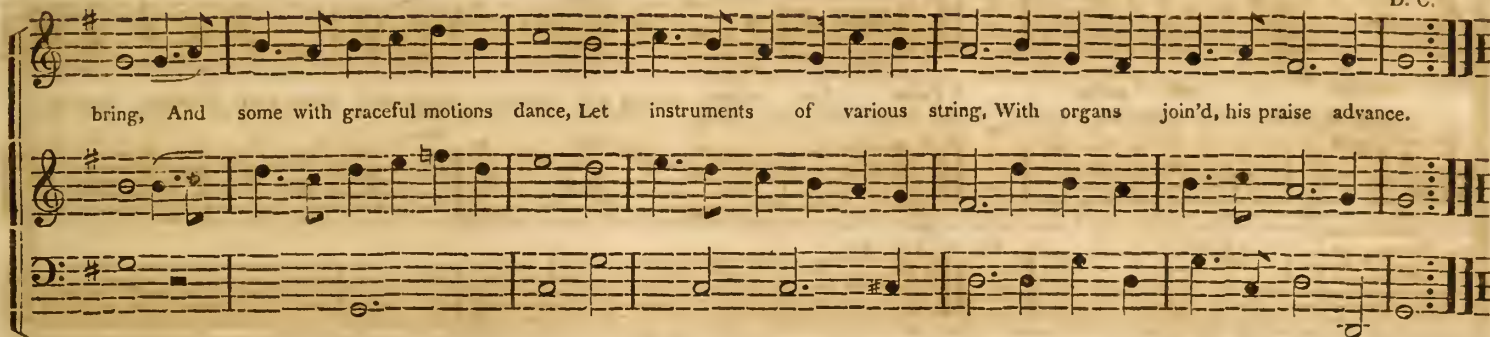
lodious noise, melodious noise, And gentle psaltry's sil - ver

sound, sil - ver sound. 2 Voices. Let virgin troops soft timbrels bring, And some with graceful motions

dance, Let instruments of various string, With organs join'd, his praise advance. Let virgin troops soft timbrels



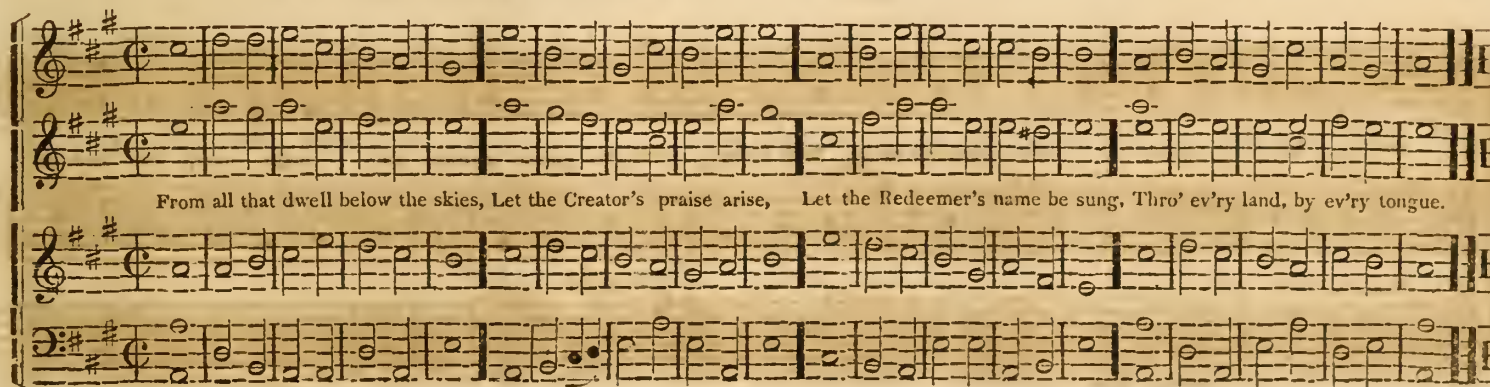
D. C.



bring, And some with graceful motions dance, Let instruments of various string, With organs join'd, his praise advance.

## OLD TEN COMMANDMENTS.

L. M.



From all that dwell below the skies, Let the Creator's praise arise, Let the Redeemer's name be sung, Thro' ev'ry land, by ev'ry tongue.

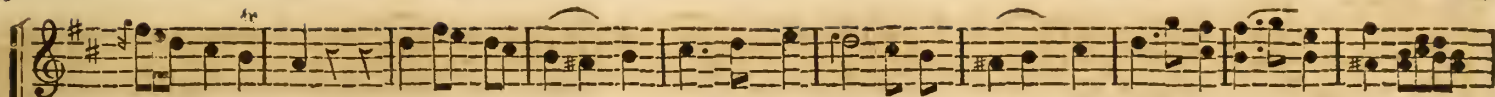
2 Voices. Allegro.

First system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The middle and bottom staves are in bass clef with the same key signature and time signature. The lyrics are written below the staves.

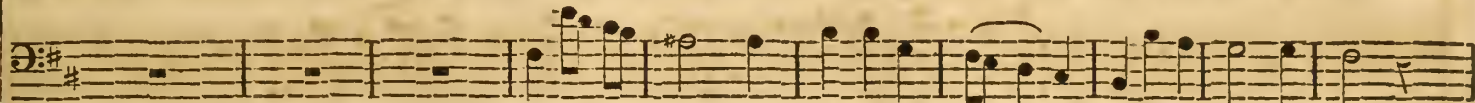
Come, let us sing unto the Lord, let us sing unto the Lord, because he hath dealt so lovingly with us, be-

Second system of the musical score. It consists of three staves, continuing from the first system. The top staff is in treble clef, and the middle and bottom staves are in bass clef, all with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the staves.

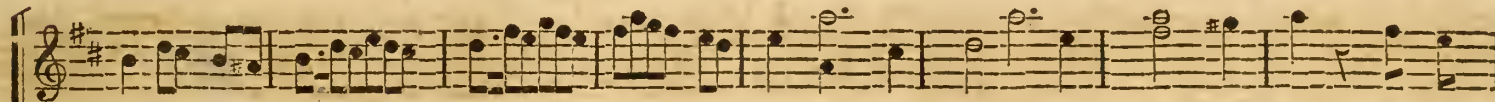
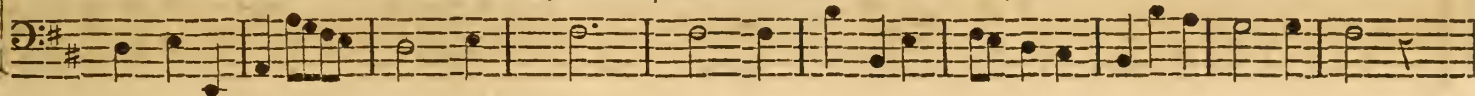
cause he hath dealt so lovingly with us.



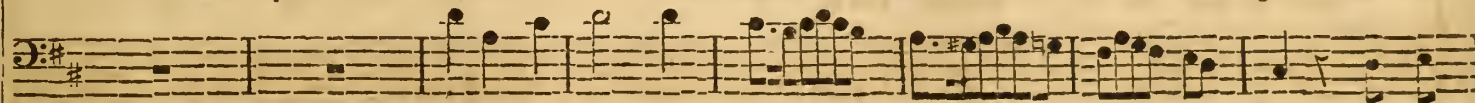
Yea, we will praise the name of the Lord, of the Lord most high, of the Lord most high.



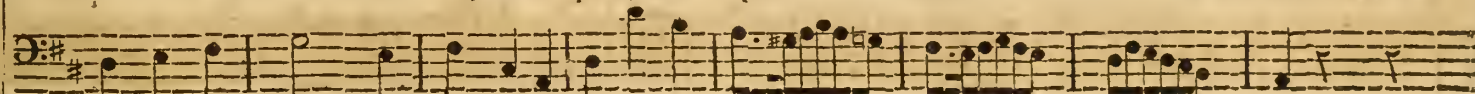
Yea, we will praise the name of the Lord, &c.



Yea we will praise . . . the Lord . . . most high, we will



Yea, we will praise, will praise . . . the Lord, we will







praise the name of the Lord most high, of the Lord most high, of the Lord most high, we will praise the name of the

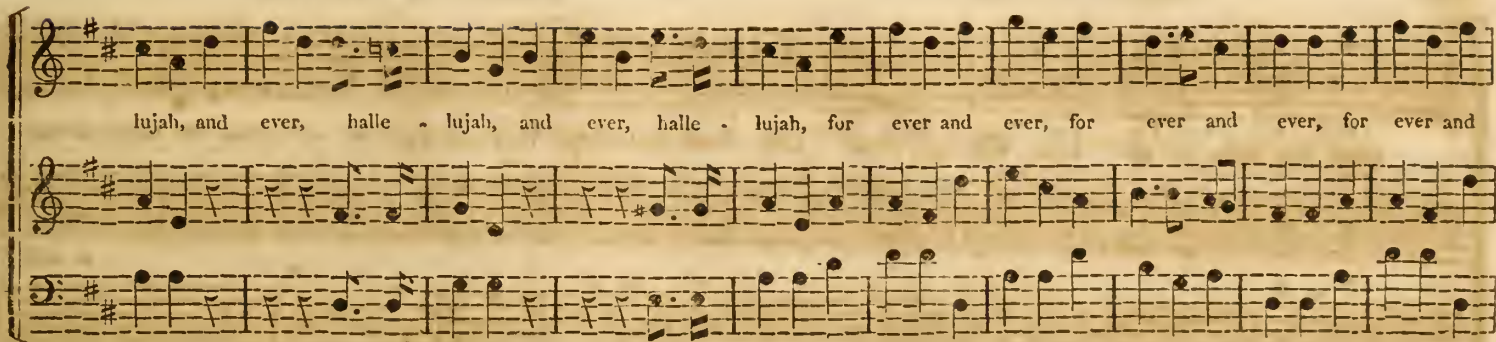
we will

## CHORUS. Air.

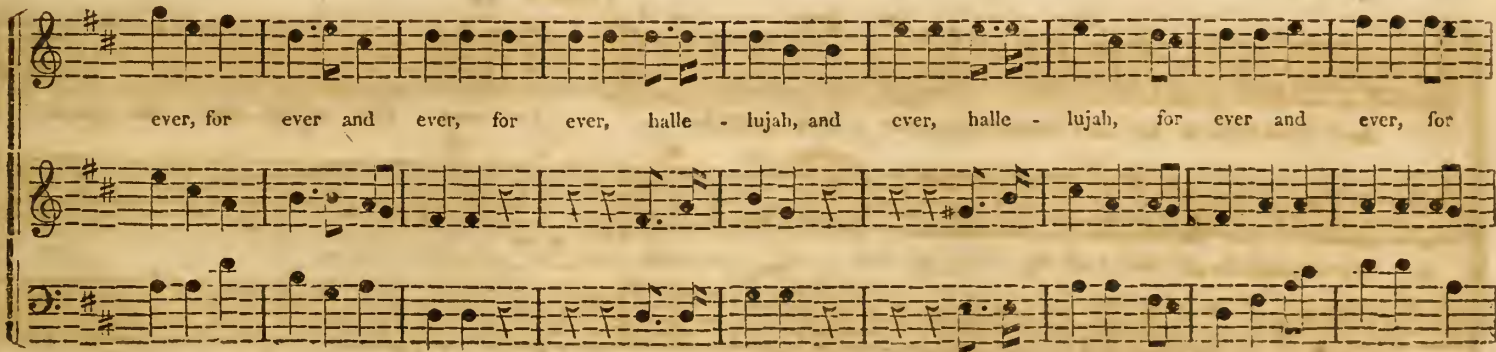


Lord most high, of the Lord most high, of the Lord most high. For ever, halle - lujah, and ever, halle-

praise the name of the Lord, &c.



lujah, and ever, halle - lujah, and ever, halle - lujah, for ever and ever, for ever and ever, for ever and



ever, for ever and ever, for ever, halle - lujah, and ever, halle - lujah, for ever and ever, for

ever and ever, for ever, halle - lujah, and ever, halle - lujah, halle - lujah, halle - lujah, halle - lujah, halle.

lujah, halle - lujah, halle - lujah, halle - lujah, halle - lujah, A - men, A - men.



CHORUS ANTHEM.

Rev. C. Gregore.

317

Ho - sanna, blessed is he that comes, Hosanna, Hosanna, blessed is

AIR. Hosanna, blessed is he that comes, Hosanna, Hosanna, blessed is he that comes,

he that comes, he that comes in the name of the Lord. Hosanna, blessed is he that comes, Hosanna, Ho -

he that comes in the name of the Lord. Hosanna, blessed is he that comes, Hosanna, Hosanna,

sanna, in the highest, Hosanna, Hosanna in the highest, Hosanna in the high - est.

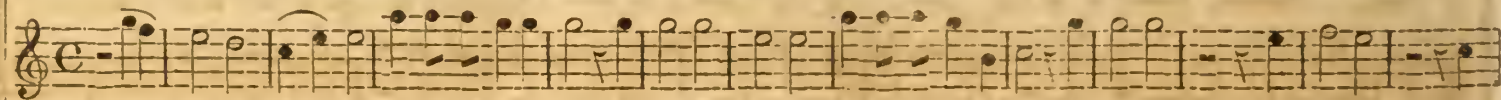
Hosanna, in the highest, in the highest, Hosanna, Hosanna, Hosanna in the high - est.

## CHORUS. Forte.

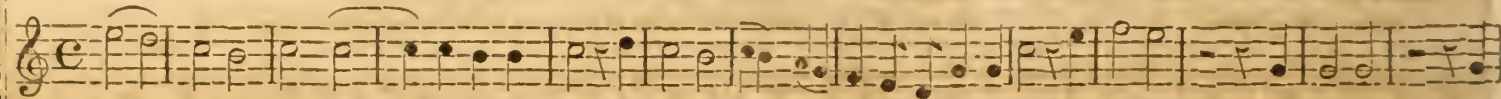
Pia.



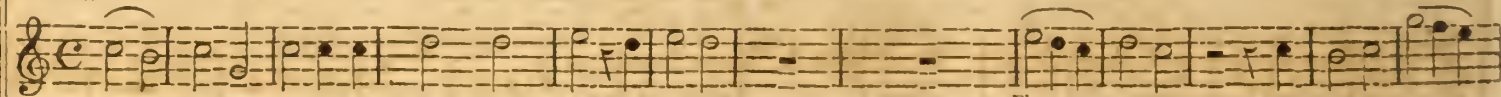
Ho - sanna, blessed is he, Ho - sanna, blessed is he that comes, Hosanna, Ho - sanna, Ho-



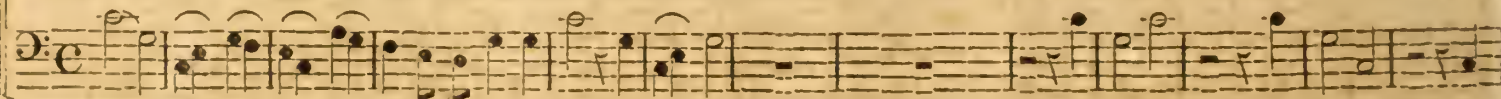
Ho - sanna, blessed, blessed is he that comes, Hosanna, blessed, blessed is he that comes, Hosanna, Hosanna, Ho-



AIR. Ho - sanna, bless - ed, is he that comes, Hosanna, blessed, blessed is he that comes, Hosanna, Hosanna, Ho-



Ho - sanna, blessed is he that comes, Hosanna, Ho - sanna, Hosanna, Ho-



Ho - sanna, blessed, blessed is he that comes, Hosanna, Hosanna, Hosanna, Ho-

*Pia.* *Fortis.* *Pia.*

sanna, Hosanna, blessed is he that comes, - he that comes in the name of the Lord, in the name of the Lord, Hosanna,

*Fortis.* *Fortis.* *Pia.*

sanna, Ho - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord, Hosanna,

sanna, Hosanna, blessed is he that comes, - - he that comes in the name of the Lord, in the name of the Lord, Ho - sanna,

sanna, Hosanna, blessed is he that comes in the name of the Lord, in the name of the Lord,



Pia.

Cres.

Fortis.

blessed is he that comes, Hosanna, Hosanna, Hosanna in the highest,  
 Hosanna, blessed is he that comes, Hosanna - - - Ho - sanna, - in the highest,  
 blessed is he that comes, Hosanna, Hosanna, Hosanna in the highest,  
 Hosanna, blessed is he that comes, Hosanna, Hosanna, - - in the highest,

Pia,



in the highest. Ho - sanna, Ho - sanna,

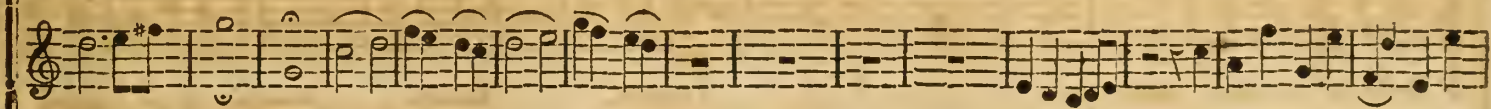
Hosanna in the highest, Ho-



in the highest.

Ho - sanna, Ho - sanna,

Hosanna in the highest, Ho-



in the highest. Ho - sanna, Ho - sanna,

Hosanna in the highest, Ho.

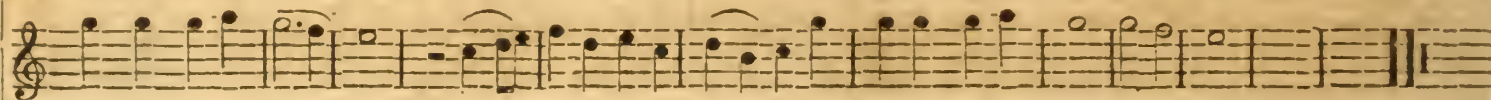
Fortissimo.



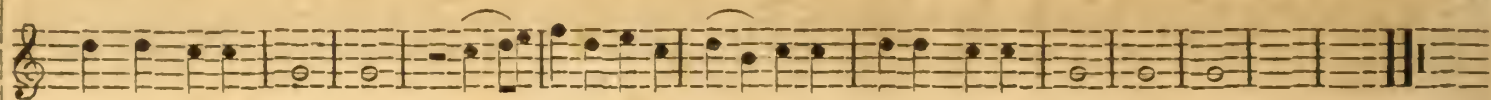
For.



sanna in the high - est. Ho - sanna in the highest, Ho - sanna in the high - - est.



sanna in the high - est. Ho - sanna in the highest, Ho - sanna in the high - - est.



sanna in the highest. Hosanna in the highest, Ho - sanna, in the high - - est.

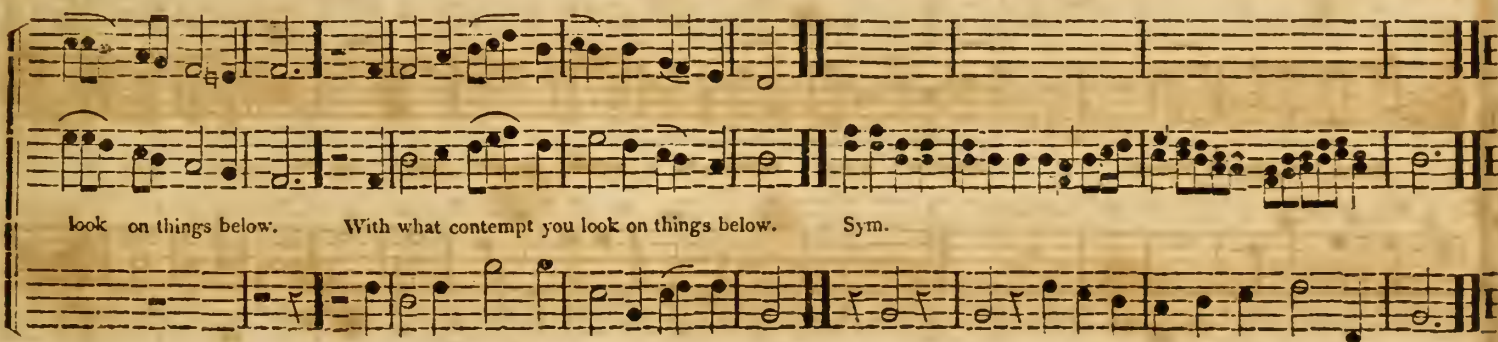




Andante.



O azure vaults, O crystal sky, The world's transparent canopy, Break your long silence, and let mortals know, With what contempt you



look on things below. With what contempt you look on things below. Sym.

To our Almighty Maker, God, New honours be address'd; His great salvation shines a-

Pla. For.

broad, His great salvation shines abroad, His great salvation shines abroad, And makes the nations blest.

The fountain of Christ, Lord, help us to sing, The blood of our Priest, Our cru - ci - fied King.

This musical system consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The melody is written on the first staff, and the lyrics are placed below the second staff. The music features a mix of eighth and quarter notes, with some rests.

Here's strength for the weakly, That lither are lead, Here's health for the sickly, And life for the dead.

This musical system consists of four staves, continuing the melody from the first system. It maintains the same key signature of one sharp (F#) and 3/4 time signature. The lyrics are placed below the second staff. The music continues with similar note values and rests, ending with a double bar line on the fourth staff.



# ALPHABETICAL INDEX.

ABERDEEN	56	Buckingham	27	Despondence	202	Greenwalk	21	Limerick	80	Peckham	128
Abridge	46	Buckminster	28	Devotion	157	Grove	147	Lincoln	29	Pelew	108
Acton	323	Burford	40	Dirge	201	Grovehouse	58	Little Marlboro'	131	Telham	129
Adams	312	Chorus Anthem	317	Doddridge	121	Guillford	126	Locke	96	Pembroke	44
Advent	64	Canterbury	10	Dorset	25	Halifax	123	London	33	Penrose	47
Alcester	176	Cardiff	282	Dort	52	Hanover	306	Loretto	92	Peterborough	38
Allerton	153	Carmarthen	152	Dover	132	Hartford	59	Lorn	115	Pilesgrove	93
All Saints	96	Carmel	123	Dresden	104	Harwich	210	Lothian	179	Plymouth	17
Amsterdam	207	Carolina	35	Drummond	185	Havant	224	Lowell	143	Plympton	26
Anniversary	61	Carthage	76	Dundee	21	Helmsley	181	Lucern	135	Portsea	63
Antigua	112	Castle Street	79	Dunkenfield	47	Herald	89	Luton	72	Portsmouth	150
Antworth	108	Chapel	12	Dunstan	99	Herald Angels	502	Magdalen	86	Portugal	85
Arcadia	37	Charmouth	62	Durham	12	Hermon	23	Magdalen Ode	232	Portuguese Hymn	169
Arlington	9	Chelsea	52	Dying Christian	214	Hopkins	142	Martyr's	29	Prescot	188
Armley	73	Cherriton	204	Easter Hymn	173	Hotham	171	Mayhew	104	Price	137
Arundel	9	Cheshunt	163	Easter Ode	225	Hoxton	165	Mear	39	Psalm 46th	160
Aylesbury	144	Chilton	192	Eaton	105	Hymn for Christmas	283	Messiah	56	Psalm 97th	103
Babylon	66	China	113	Elim	45	Hymn for Thanks.	248	Middleburg	66	Putney	87
Baltimore	190	Christmas	53	Elysium	134	Interment	107	Milan	50	Quercy	101
Bangor	39	Christmas Hymn	283	Epworth	280	Irish	10	Missionary	324	Quincy	161
Barby	45	Churchill	156	Evening Hymn	71	Islington	100	Monmouth	84	Redeeming Love	175
Bath	67	Clarendon	54	Fairfax	205	Italian Hymn	195	Morden	162	Rochester	35
Bath Abbey	174	Claybury	168	Fairfield	126	Italy	97	Morning Hymn	167	Rockbridge	20
Bathford	75	Clifton	49	Farringdon	51	Jordan	182	Mount Ephraim	139	Rockingham	61
Beckwith	90	Colchester	38	Fawcett	106	Jubilee	146	Munich	125	Romaine	325
Bedford	19	Collingham	36	Faversham	212	Kendall	27	Music	77	Ross	54
Bermondsey	196	Condulence	176	Pinedon	177	Kent	71	Nantwich	69	Rothwell	95
Bethesda	154	Costellow	119	Florence	31	Kingston	13	New Fiftieth	200	Rowlstone	114
Bethlehem	213	Courtrey	208	Foreland	41	Kippis	15	New Jerusalem	193	Rushton	170
Bingham	139	Cowley	62	Forty-sixth Psalm	160	Kirke	102	Newton	45	Rutland	138
Blandford	46	Cumberland	98	Founders Hall	144	Kirkland	124	Ninety-seventh Ps	103	Ryland	140
Blendon	86	Dalston	189	Froome	127	Knarsboro'	48	Northamp. Chapel	183	St. Ann's	14
Bradbury	193	Danville	64	Funeral Hymn	24	Lambeth	197	Norwich	151	St. Bridge's	139
Braintree	16	Dartmouth	148	Funeral Thought	11	Landaff	203	Old Hundred	67	St. David's	40
Branham	209	Darwells	149	German	117	Laus Deo	238	Old Ten Command.	311	St. George	95
Brattle Street	65	Darwent	91	Ghent	120	Leeds	87	Oxford	82	St. Giles'	167
Bridgeton	194	Darham	206	Gloucester	116	Leeds Old	281	Palmyra	63	St. Helen's	158
Brighton	33	Denmark	252	Gouldsburn	81	Leyden	74	Parma	18	St. James'	37
Broomsgrave	17	Deptford	178	Green's Hundred	102	Limehouse	111	Pastoral Hymn	219	St. Mark's	122

# ALPHABETICAL INDEX *continued.*

Martin's	11	Sinai	118	Tamworth	186	Warton	127	Yarmouth	138	Herald Angels	303
Mary's	14	Spring	78	Tempest	42	Welch	184	York	34	Hymn for Christmas	283
Matthew's	22	Stade	60	Thacher	130	Weldon	68			Hymn for Thanksg.	248
Michael's	164	Standish	159	Tisbury	57	Welkin	33			I beheld, &c.	210
Peter's	83	Stennet	94	Truro	101	Wells	103	ANTHEMS, &c.		Laud Deo	238
Phillip's	155	Sterling	120	Turin	172	Wells Row	110	Adams	312	Magdalen Ode	232
Thomas'	132	Stoke	279	Ustick	128	Westbury	93	Blessed be thou	262	O praise the Lord	245
alem	55	Surry	70	Veni Creator	30	Winchelsea	88	Chorus, the heav'ns	272	Sheffield	299
heffield	299	Sussex	166	Wakefield	141	Winchester	72	Denmark	252	The glory of the	256
hirland	135	Sutton	131	Walsal	217	Windsor	16	Dying Christian	214	Lord	
hoel	109	Swanwick	43	Walworth	199	Winthrop	138	Easter Ode	225	The souls of the	
Scilian Hymn	182	Swithins	145	Wantage	34	Woburn Abbey	288	Hanover	306	righteous	292
Silver Street	136	Tabernacle	180	Wareham	32	Workshop	24			Woburn Abbey	288

## METRICAL INDEX.

C. M. Major.		Cowley	62	Milan	50	Tisbury	57	Funeral Hymn	24	Castle Street	79
ABRIDGE	46	Danville	64	Missionary	324	Veni Creator	30	Funeral Thought	11	China	113
Advent	64	Dort	52	Newton	45	Wareham	32	Greenwalk	21	Costellow	119
Anniversary	61	Dundee	21	Parma	18	Welkin	33	Martyrs'	29	Cumberland	98
Arcadia	37	Elim	45	Pembroke	44	York	34	Palmyra	63	Doddridge	121
Arlington	9	Farringdon	51	Penrose	47			Plymouth	17	Dresden	104
Arundel	9	Florence	31	Peterborough	38	C. M. Minor.		Plympton	26	Dunstan	99
Barby	45	Grovehouse	58	Portsea	63	Aberdeen	56	Rockingham	61	Eaton	105
Bedford	19	Hartford	59	Rochester	35	Bangor	39	St. Mary's	14	Fawcett	106
Blandford	46	Hermon	23	Rockbridge	20	Brooms Grove	17	Wantage	34	Ghent	120
Braintree	16	Irish	10	Ross	54	Buckingham	27	Windsor	16	Gloucester	116
Brattle Street	65	Kendall	27	St. Ann's	14	Burford	40	Workshop	24	Green's Hundred	102
Brighton	53	Kingston	13	St. David's	40	Carolina	35			Halifax	123
Buckminster	28	Kippis	15	St. James'	37	Chapel	12	L. M. Major.		Herald	89
Canterbury	10	Knarborough	48	St. Martin's	11	Chelsea	52	All Saints	96	Interment	107
Charmouth	62	Lincoln	29	St. Matthew's	22	Collingham	36	Antigua	112	Islington	100
Christmas	53	London	33	Salem	55	Dorset	25	Bath	67	Italy	97
Clarendon	54	Mear	39	Stade	60	Dunkenfield	47	Beckwith	90	Kent	71
Clifton	49	Messiah	36	Swanwick	43	Durham	12	Blendon	86	Kirkland	124
Colchester	38	Middleburg	66	Tempest	42	Foreland	41	Carmel	123	Leeds	87







Al.  
Armley  
Babylon

66 I Thacne.













Adams  
Graham & Co  
New York

